



STUDENT HANDBOOK

2024-2025

**School of Liberal Arts and Education
Department of Music & Performing Arts**

Department of Music and Performing Arts

Student Handbook

2024-2025

Table of Contents

<u>HAMPTON UNIVERSITY MISSION STATEMENT</u>	5
<u>HAMPTON UNIVERSITY HISTORY</u>	5
<u>ORGANIZATION</u>	6
<u>SCHOOL OF LIBERAL ARTS & EDUCATION MISSION STATEMENT</u>	6
<u>DIVISION OF ARTS & HUMANITIES MISSION STATEMENT</u>	6
<u>DEPARTMENT OF MUSIC & PERFORMING ARTS MISSION STATEMENT</u>	7
<u>DEPARTMENT OF MUSIC & PERFORMING ARTS OBJECTIVES</u>	7
<u>HISTORY OF THE DEPARTMENT OF MUSIC & PERFORMING ARTS</u>	8
<u>FACULTY MEMBERS</u>	9
<u>ADJUNCT FACULTY</u>	10
<u>SUPPORT STAFF</u>	10
<u>DEGREE PROGRAMS</u>	11
<u>DEPARTMENTAL ORGANIZATIONS</u>	13
<u>DEPARTMENT OF MUSIC & PERFORMING ARTS FACILITIES</u>	15
<u>GENERAL DEPARTMENTAL POLICIES</u>	18
<u>COVID-19 POLICIES AND GUIDELINES</u>	19
<u>ADVISEMENT SYSTEM</u>	20
<u>ADVISEMENT GUIDELINES</u>	21
<u>GRIEVANCE PROCEDURE</u>	26
<u>AREA OF ART</u>	27
FALL 2020 NOTICE	28
ART (COMPREHENSIVE ART) CURRICULUM OUTLINE & AUDIT FORM	29
ART (GRAPHIC DESIGN) CURRICULUM OUTLINE & AUDIT FORM	32
ANNUAL ART MAJOR REVIEW OBJECTIVES	35
PORTFOLIO REQUIREMENTS	36
PORTFOLIO EVALUATION CRITERIA	38
EVALUATION OF ART MAJORS' ANNUAL PORTFOLIO REVIEW	39
VISUAL ART PORTFOLIO REVIEW FACULTY FORM	40
SENIOR EXHIBITION	41
SAMPLE ART 500 EVALUATION	42
<u>AREA OF MUSIC</u>	43
<u>PREFIXES AND ABBREVIATIONS</u>	44
<u>MUSIC (PERFORMANCE) CURRICULUM OUTLINE & AUDIT FORM</u>	45
<u>MUSIC (EDUCATION/PRE-CERTIFICATION) CURRICULUM OUTLINE & AUDIT FORM</u>	53
<u>MUSIC (RECORDING TECHNOLOGY) CURRICULUM OUTLINE & AUDIT FORM</u>	62
<u>MUSIC (AUDIO PRODUCTION) CURRICULUM OUTLINE & AUDIT FORM</u>	70
<u>MAP FREE ELECTIVE OPTIONS</u>	79

Table of Contents (cont.)

<u>MUSIC MINOR</u>	80
<u>FEE POLICY FOR PRIVATE LESSONS</u>	81
<u>DAILY PRACTICE LOG AND APPLIED LESSON JOURNAL</u>	82
<u>EXIT REQUIREMENTS FOR GRADUATION (MUSIC)</u>	84
<u>PIANO PROFICIENCY EVALUATOR’S FORM</u>	84
<u>JUNIOR COMPREHENSIVE EXAM</u>	86
<u>JUNIOR COMPREHENSIVE EXAM REQUIREMENTS</u>	87
<u>JUNIOR COMPREHENSIVE EXAM APPLICATION</u>	89
<u>JUNIOR COMPREHENSIVE EXAM EVALUATION</u>	96
<u>GUIDELINES FOR JUNIOR RECITAL</u>	98
<u>GUIDELINES FOR SENIOR RECITAL</u>	98
<u>THE HEARING</u>	98
<u>VARIOUS TYPES OF RECITALS</u>	99
<u>ADDITIONAL RECITAL INFORMATION</u>	100
<u>SENIOR PROJECT IN MUSIC</u>	104
<u>SENIOR PROJECT IN MUSIC PROJECT OUTLINE</u>	107
<u>SENIOR RECITAL/PROJECT APPLICATION FOR MAP MAJORS</u>	109
<u>THE SENIOR RESEARCH PAPER OPTION FOR MAP MAJORS</u>	111
<u>INTERNSHIPS</u>	112
<u>JURY APPLICATION</u>	113
<u>RECITAL ATTENDANCE FORM</u>	115
<u>COMPENTENCY PROFILE</u>	116
<u>MUSIC LIBRARY</u>	117
<u>PRATICE FACILITIES</u>	119
<u>POLICIES FOR MUSIC MAJORS</u>	120
<u>ENSEMBLES PARTICIPATION POLICY</u>	123
<u>SMALL ENSEMBLES</u>	124
<u>MAJOR ENSEMBLES</u>	126
<u>OTHER ENSEMBLES</u>	128
<u>HEALTHY AND SAFETY INFORMATION FOR MUSICIANS</u>	129
<u>CAREER OPPORTUNITIES IN MUSIC</u>	139
AREA OF THEATRE	153
THEATRE (PERFORMANCE) CURRICULUM OUTLINE & AUDIT.....	154
THEATRE (TECHNICAL THEATRE) CURRICULUM OUTLINE & AUDIT.....	157
THEATRE MINOR.....	159
PRACTICUM/INDIVIDUAL PROJECT LOG.....	161
PRACTICUM CONTRACT.....	163
INDIVIDUAL PROJECT IN THEATRE CONTRACT.....	164
THEATRE SAFETY GUIDELINES.....	165
CAREER OPTIONS FOR BACHELOR OF ARTS IN THEATRE.....	167

Table of Contents (cont.)

APPENDIXES	172
<u>APPENDIX A: APPLICATION FOR MUSIC SCHOLARSHIP</u>	173
<u>APPENDIX B: APPLICATION FOR MUSIC SCHOLARSHIP, RETURNING STUDENT</u>	174
<u>APPENDIX C: AUDIENCE ETIQUETTE</u>	175
<u>APPENDIX D: HAMPTON UNIVERSITY CODE OF CONDUCT</u>	178
<u>APPENDIX E: HAMPTON UNIVERSITY DRESS CODE</u>	179
<u>APPENDIX F: MAPA STUDENT INFORMATION FORM</u>	181

HAMPTON UNIVERSITY MISSION STATEMENT

Mission Statement and Core Values of Hampton University

Mission Statement

The mission of Hampton is to promote learning, the building of character, and the holistic preparation of students for positions of global leadership and lives of service. The University is a historically Black, research-focused institution grounded in a commitment to an education for life, innovation, the creation of new knowledge and artistic works, and respect for diverse cultures.

Core Values

In maintaining *THE Standard of Excellence*, the following are expected of each member of the Hampton Family:

RESPECT

To respect one's self and the dignity, feelings, worth, and values of others to foster a culture of service excellence.

PROFESSIONALISM

To foster a personal professional work ethic and an open, fair, and caring environment.

INTEGRITY

To respect the rights and property of others and to practice personal, professional, and academic integrity.

COMMUNITY

To promote inclusion and democratic ideals, while striving to learn from the differences in people, ideas, and opinions.

HAMPTON UNIVERSITY HISTORY

When the Hampton Normal and Agricultural Institute opened its doors in April 1868, in the days of Reconstruction, listed as assets were two teachers, fifteen students, little money or equipment, and the faith in its principle of "learning by doing" and "education for life."

The principal was Samuel Chapman Armstrong, a 29-year-old Brigadier General, son of missionary parents. He had been assigned by the Freedmen's Bureau to help solve the problems of the thousands of former slaves who had gathered behind Union lines on the Virginia Peninsula. He founded, with the aid of the American Missionary Association, a school at Hampton to train selected young men and women "who should go out and teach and lead their people, first by example, and in this way to build up an industrial system for the sake not only of self-support and intelligent labor, but also for the sake of character."

Hampton may well be thankful that in the concept of "Education for Life"—including efficiency, character, and usefulness to society—General Armstrong established a standard timeless in its appeal and application. Hampton today finds this concept highly adaptable to the changing conditions of life in this century and the likely challenges of the twenty-first century.

The first conditions for admission were simple: Sound health, good character, age not less than fourteen years and not more than twenty-five, ability to read and write intelligibly, knowledge of arithmetic through long division, intention to remain throughout the whole course of three years and to become a teacher.

ORGANIZATION

The Department of Music and Performing Arts is a part of the Division of Arts and Humanities in the School of Liberal Arts and Education.

President of the University.....Lt.Gen. Darrell K. Williams
Executive Vice-President and Provost.....Dr. Betty Stewart
Dean, School of Liberal Arts & Education..... Dr. Linda Malone-Colon
Assistant Dean for Student Affairs for SLAE.....Mr. Novelle Dickenson
Assistant Dean for Academic Affairs for SLAE.....Dr. Sherree Davis
Chair, Department of Music & Performing Arts.....Dr. Demarr Woods

SCHOOL OF LIBERAL ARTS AND EDUCATION MISSION STATEMENT

The School of Liberal Arts and Education is the cornerstone of the strong and progressive schools that comprise the Hampton University Undergraduate College. The school is committed to providing a comprehensive immersion in the fundamentals of learning that are the core of personal and professional growth for our diverse student body.

Student growth is fostered primarily through the deepening and enhancing of oral and written expression, the developing and honing of critical thinking and the infusing of students with an appreciation and command of the global history of human thought and expression.

The School envisions graduates who have been well prepared for leadership roles in moral and scholarly aspects of their private, professional, and public lives and, as a result, are best able to participating in the advancement and improvement of the human condition.

DIVISION OF ARTS AND HUMANITIES MISSION STATEMENT

The Division of Arts and Humanities includes the Department of English and Modern Foreign Languages, Department of Music and Performing Arts, and the program in Humanities and the Liberal Studies program. The comprehensive curriculum of this division is designed to achieve the following major objectives:

1. To develop communication skills enabling students to read, write, speak, and listen effectively.
2. To develop in all students an understanding of the culture of which they are a part and its relationship.
3. To assist all students in understanding and appreciating various art forms within the context of their own literary, artistic, historical, and philosophical heritage.
4. To prepare students for competent performance in teaching and related professions in graduate and professional study, and in other pursuits leading toward meaningful creative careers in the various areas taught in the division.

DEPARTMENT OF MUSIC AND PERFORMING ARTS MISSION STATEMENT

The Department of Music and Performing Arts is a viable and innovative center of learning in the School of Liberal Arts and Education and meets the current and future needs of Hampton University students. While committed to serving students from diverse cultural backgrounds, the Department of Music and Performing Arts offers programs that develop and enhance skills in musicianship, performance, music technology, professionalism, and artistic demeanor. The major goals of the Music area in the Department of Music and Performing Arts are to promote the full development of the music major: 1) Academically through the study of Liberal Arts; 2) Musically through instruction in musicianship and performance; 3) professionally through exposure to learning situations and organizations; and 4) socially through musical activities promoted within and outside the area. The activities of the Department of Music and Performing Arts are in concert with the mission of the University and the School of Liberal Arts and Education by providing related experiences which assist students in their ability to: 1) assume responsibility; 2) establish a professional attitude; 3) gain self-confidence; 4) develop a humanistic attitude toward life; 5) become proficient in their area of musical or theatrical specialization; 6) appreciate diverse cultures; and 7) contribute positively to the world around them.

DEPARTMENT OF MUSIC AND PERFORMING ARTS OBJECTIVES

ART AREA

1. Demonstrate the use of the most comprehensive, effective, and beneficial method of communication.
2. Demonstrate an understanding of theories, practices, and skills related to professional activities.
3. Gain practical and/or professional experience in their areas of specialization.
4. Demonstrate the fundamentals of critical and analytical thinking.
5. Demonstrate ethical behavior in personal, academic, and professional situations (e.g. discipline, punctuality, and honesty).

MUSIC AREA

1. To develop in students the technical and musical skills of performing and teaching in the areas of vocal and instrumental music and foster in students an understanding of the interpretation of various musical styles.
2. To provide students with musical training that enables them to create and perform in contemporary modes that extend beyond traditional concepts of music education.
3. To guide students in the selection and skillful use of the materials of music through composition and performance.
4. To enable students to understand the use of modern technology and contemporary media in the production of music.
5. To establish for students a basis for reevaluating standards of musical creation and performance with a global, multicultural frame of reference.
6. To prepare students for the demands of the professional musical world, both artistically and commercially.
7. To provide students with the experience in the music industry under supervisor so that they may learn to analyze their skill.

THEATRE AREA

1. Demonstrate effective oral and written skills.
2. Demonstrate an understanding of theories, practices, and skills within their area of specialization.
3. Demonstrate an understanding of professional skills within their area of specialization.

HISTORY OF THE DEPARTMENT OF MUSIC AND PERFORMING ARTS

The Department of Music and Performing Arts was established in 2020, when the storied Department of Music and the Department of Fine and Performing Arts merged into a single unit.

The music tradition at Hampton University is as old as the University itself. However, the original Department of Music (now Music and Performing Arts) was established in 1928 under Robert Nathaniel Dett. Dett was brought to Hampton Institute in 1913 as Director of Music, and he played a significant role in the development of the music at Hampton. This included the establishment of the Musical Arts Society, which contributed to all areas of the cultural life on the campus of Hampton University. Dett was the first Black to complete Oberlin Conservatory's five-year course since the conservatory became part of Oberlin College in 1867. In 1908, he received the Bachelor's degree in piano and composition. Dett's formal education included study at Oliver Willis Halstead Conservatory in Locksport, NY; Oberlin Conservatory of Music, Oberlin, OH; Columbia University, New York, NY; American Conservatory of Music, Chicago, IL; Harvard University, Cambridge, MA; and Eastman School of Music, where he was awarded the Master of Music degree in 1932. Additional study was completed with Arthur Foote, Nadia Boulanger, Max Landow, Bernard Rogers, and Howard Hanson. He received honorary doctorates from Howard University and Oberlin Conservatory.

In 1928, Dett established the Department of Music and studies in music began to flourish. Dett garnered a reputation for quality musical presentations and excellence as an educator and musician. The Musical Arts Society was established during his tenure and continues today. This organization presents national and international talented and diversified musical artists to the Hampton community. Dett further received national attention as a pianist as well as a choral conductor; however, he was most noted as a composer/arranger of music and musical idioms of the Afro-American culture for which he was a strong advocate and articulate spokesman.

For NINETY-SIX years, music has been an integral part of the Hampton University academic and cultural life. Throughout these years, the Department has sustained excellence in choral and instrumental music as well as educating and training performers, music engineers, and teachers of music. The tradition of musical excellence at Hampton University, led by the Department of Music and Performing Arts continues.

Theatre has also been a vital part of Hampton University's community for many generations. Many successful actors and theatre technicians have gotten their start on (or behind) the stage of the Little Theatre, including Academy Award-winning costume designer, Ruth E. Carter. The Hampton Players and Company have produced beloved classics, musical marvels, and debut original works for the Hampton community, as well as for touring shows, and received critical acclaim for their work. The Theatre area of the Department of Music and Performing Arts continues the legacy of theatrical achievement through the hands-on instruction from specialized experts of students in all areas of theatre, from acting to the box office, lighting, scene design, and more.

FACULTY MEMBERS

EXT. 5450 Mr. Kwabena AMPOFO-ANTI, M.F.A. Professor of Art. M.F.A., Howard University; B.A., University of Science and Technology, Ghana; further studies at the Institute of African Studies, University of Ghana, Accra. Ceramic Sculpture, Mixed-Media Painting.

Dr. Robin BOISSEAU, Ph.D, University of Maryland, M.A., VA Common Wealth University, M.F.A, Memphis State University, B.A., James Madison University

EXT. 5821 Dr. Jacqueline BONTEMPS, Ed.D. Associate Professor of Art. Ed.D. Illinois State University; M.A. and B.A., Fisk University. Art Criticism, Art Education, Art History.

EXT. 6604 Prof. Jerry BRACEY, M.M.E.; Assistant Professor of Music. Director of University Orchestra and Jazz Ensemble. B.M.E. and M.M.E. from Jackson State University; Northeastern Louisiana University in Monroe, LA; Certificate de Stage Nice Academie Internationale D'Ete in Nice, France. Viola, Conducting, Instrumental Music, Strings.

EXT. 6875 Mr. Clifford COX, M.M. Instructor of Music, Assistant Director of University Bands; B.A. and M.T., Hampton University, Hampton, VA. Brass

EXT. 5146 Dr. Steven Cunningham, D.M.A.; Assistant Professor of Music, Coordinator of Music Education; D.M.A.; University of Maryland; M.M.; University of Maryland; B.M.; Virginia Commonwealth University. Trumpet.

EXT. 5603 Mr. Omar DICKENSON, M.W.S.; Instructor of Music, Director of University Choirs; M.W.S., Robert Webber Institute for Worship Studies; B.A., Edward Waters College; B.S., Hampton University. Choir.

EXT. 6508 Mr. Benjamin GARNER, M.M. University of North Carolina School of the Arts; B.M., Virginia Commonwealth University. Piano.

EXT. 2001 Dr. Iris GOODE-MIDDLETON, M.A. Assistant Professor of Theatre. M.A., Regent University, Theatre; M.B.A. Saint Leo University, Business Administration; B.A., Queens College (City University of New York), Dance. B.A., York College (City University of New York), Theatre Arts (Acting). Acting, Dance.

EXT. 6869 Mr. Alexander HAMILTON, M.M.E.; Instructor of Music University of Louisville, Assistant Director of University Bands; B.M. Virginia State University. Petersburg, VA. Percussion.

EXT. 0000 Dr. Tiffany JACKSON, D.M.A.; Assistant Professor of Music; D.M.A.; University of Connecticut; P.C.; Manhattan School of Music; A.D. Yale University; M.M. Yale University; B.M. University of Michigan. Voice.

EXT. 6876 Dr. Thomas L. JONES, Ph.D.; Director of University Bands. Ph.D. Leadership Studies, North Carolina A&T State University; Ed.S. Educational Leadership, Liberty University; M.A. Organizational Leadership, Gonzaga University; B.A. Music, University of North Carolina at Greensboro; B.A. General Studies, Hampton University.

EXT. 5410 Dr. Harvey STOKES, Ph.D.; Professor of Music. Director and Founder of Computer Music Laboratory. Ph.D., Michigan State University; M.M., University of Georgia; B.M., East Carolina University. Composition, Theory, Oboe.

EXT. 6187 Dr. Karen T. WARD, Ph.D.; Old Dominion Endowed Professor of Fine and Performing Arts; Ph.D., Regent University, Communication; M.F.A., Virginia Commonwealth university, Acting; B.A., University of Virginia, Drama and Afro-American Studies.

EXT. 5514 Mr. Robert WRIGHT, M.M.; Assistant Professor of Music, Coordinator for Music Recording Technology and Audio Production. M.M., East Carolina University, Bachelor of Music in Traditional Composition, East Carolina University. Trombone.

EXT. 6509 Dr. Demarr WOODS, D.A., Chairperson, Department of Music and Performing Arts, D.A. University of Northern Colorado; PC, The Peabody Conservatory of Music of the Johns Hopkins University; MM; Howard University., BM., Southeastern Louisiana University, Trumpet.

Dr. Sukyung YANG, DMA, Assistant Professor of Music, Music and Performing Arts Collaborative Pianist; D.M.A., University of Iowa; M.M.; Western Illinois University; A.D.; Gachon Conservatory; B.M.; Gachon Conservatory. Piano.

ADJUNCT FACULTY

Mr. Brian Galaviz, B.M. University of Northern Colorado

Mr. Christian Lampkin, M.M. & M.M.E. University of Iowa, B.M. & B.M.E. University of Northern Colorado

SUPPORT STAFF

EXT. 5411 Dr. Eric REIFF, D.M.A.; Music Librarian. D.M.A, University of South Carolina, Orchestra Conducting; M.F.A., University of California- Irvine, Choral Conducting; B.A., Brandeis University, Music.

EXT. 6508 Ms. Raven Toliver, Administrative Assistant, Department of Music and Performing Arts

DEGREE PROGRAMS

The Department of Music and Performing Arts offers six degrees: the Bachelor of Arts in Music (Performance Emphasis), the Bachelor of Arts in Music (Pre-Certification), the Bachelor of Science in Music Recording Technology, the Bachelor of Science in Music (Audio Production Emphasis), the Bachelor of Arts in Theatre (Performance Emphasis), and the Bachelor of Arts in Theatre (Technical Theatre Emphasis). The Department also offers a minor in Music and a minor in Theatre.

BACHELOR OF ARTS IN MUSIC **PERFORMANCE EMPHASIS**

Description

Students who complete the Bachelor of Arts in Music program (Performance Emphasis) receive experiences with music performance in a liberal arts setting. Lessons on a primary instrument are offered, and a variety of complementary activities in music theory, music history, jazz improvisation, and performance ensembles are provided. In addition, students are required to have an internship experience.

BACHELOR OF ARTS IN MUSIC **PRE-CERTIFICATION**

Description

Students who complete the Bachelor of Arts in Music- Pre-Certification program receive a degree that leads to certification in teaching music on the PreK-12 level. The degree has been designed to conform to the accreditation standards of the Virginia State Department of Education, the National Council for Accreditation of Teacher Education, and the National Association of Schools of Music. Upon completion, students can seek admission to the Graduate College and pursue the Master in Teaching degree (M.T.).

The licensure requirements for the M.T. include completing the required courses, earning the state's passing score on the Praxis II Examination in Music Content Knowledge, earning the state's passing score on the Virginia C Language Arts Assessment, and completing an internship, which is the twelve-week student teaching experience.

BACHELOR OF SCIENCE IN MUSIC RECORDING TECHNOLOGY

Description

Students who complete the Bachelor of Science in Music Recording Technology program prepare for a career in audio engineering, music recording, sound reinforcement, broadcasting, audio sales, or studio maintenance. This four-year degree program combines music performance with audio recording technology. Unique to this program is the strong music background which produces strong musicians and performers while becoming exceptional in their knowledge of recording technology. In addition, students are required to have an internship experience.

BACHELOR OF SCIENCE IN MUSIC **AUDIO PRODUCTION EMPHASIS**

Description

The Bachelor of Science in Music degree (Audio Production Emphasis) is designed for students who wish to participate in audio production and related sound capture experiences (live recording, studio recording, digital and analog recording, etc.). This music-based program does not require students to study a major instrument; however, the program will enhance the proficiency of its major by exposing them to essential music courses as well as courses in recording technology. In addition, students are required to have an internship experience.

BACHELOR OF ARTS IN THEATRE **PERFORMANCE EMPHASIS**

Description

Students who complete the Bachelor of Arts degree in Theatre with a Performance emphasis are provided with the best available preparation for pursuing the craft of theatre. Enrollment in the Theatre Arts Performance area is designed to give students experience and training in various performance techniques, as well as theatre management, production, and organization to grow their understanding of the entire field, making them more versatile. Those students with interests and abilities in acting will find opportunities for expression and growth.

The Theatre program offers students an opportunity for extensive and individualized instruction. Students obtain personalized instruction on the only rotating stage in the Hampton roads area. In the department's production organization, the Hampton Players and Company, produce three to four plays or musicals each season. The faculty and students in the Theatre program hold memberships in and attend meetings at the Southeastern Theatre Conference, the National Association for Dramatics and Speech Arts, the Virginia Theatre Association, the American Theatre in Higher Education, and the United States Institute for Technical Theatre.

BACHELOR OF ARTS IN THEATRE **TECHNICAL THEATRE EMPHASIS**

Description

Students who complete the Bachelor of Arts degree in Theatre with a Technical Theatre emphasis are provided with the best available preparation for pursuing the craft of theatre. Enrollment in the Theatre Arts Technical area is designed to give students experience and training in theatre management, production, and organization. Those students with interests and abilities in directing, designing, construction, management, and playwriting will find opportunities for expression and growth.

The Theatre program offers students an opportunity for extensive and individualized instruction. Students obtain personalized instruction on state-of-the-art equipment in our fully-equipped Costume Shop, Scene Shop, and the rotating Little Theatre stage. In the department's production organization, the Hampton Players and Company, students gain experience in every aspect of theatre, from box office operations to set construction. The faculty and students in the Theatre program hold memberships in and attend meetings at the Southeastern Theatre Conference, the National Association for Dramatics and Speech Arts, the Virginia Theatre Association, the American Theatre in Higher Education, and the United States Institute for Technical Theatre.

DEPARTMENTAL ORGANIZATIONS

HAMPTON PLAYERS AND COMPANY

The Hampton Players and Company is a student organization dedicated to serving as a production arm of the mainstage season of the Theatre area. In addition, it is dedicated to cultivating the theatre arts talents of its individual members. It not only seeks to serve theatre arts majors but is committed to the University population and the Hampton community. Participation is designed to give students experience in theatre management, production, and organization. Those students with interests and abilities in acting, directing, designing, management and playwriting will find opportunities for expression and growth. Training and experience in these activities provide creative outlets on both the professional and non-professional levels.

VISUAL POETS SOCIETY

Hampton University's Art Club, the Visual Poets Society, is a student organization whose mission is to bring together creative students of all majors and to stimulate appreciation for the visual arts on campus. In the past two years, the club has had members from several different majors, all who share a love of art and a passion for creativity. During this past year, the club held workshops on Marbling, Screen Printing, and Action Painting. On April 7th, 2013, the club held a craft sale for the Delta Sigma Theta Sorority's annual event Fort Monroe's Paradise Ballroom. During the Fall 2013 semester, we have applied for official organization status and are participating in the Homecoming Bizarre as a vendor. We have plans to take field trips, create campus-wide art projects, and hold workshops on different artistic techniques. While still in its infancy, the Visual Poets Society has great potential to be a driving force for creativity and service on Hampton's campus and in the community!

HAMPTON UNIVERSITY FORENSICS AND DEBATE

The Forensics and Debate Team is a university-sponsored organization that competes on the intercollegiate level within the American Debate Association (ADA) and American Forensics Association (AFA). Debate team members debate "the best solution to a problem, the best representation of value, and the most useful definition of facts," while Forensics team members perform various pieces of poetry and prose, along with dramatic interpretations and public speeches on particular topics. The team travels throughout the school year to participate in tournaments with other college teams.

NATIONAL ASSOCIATION FOR MUSIC EDUCATORS

Membership in the Hampton University chapter of the National Association for Music Educators is open to all students majoring in music education. Its purpose is to afford students an opportunity for professional orientation while still in college; for understanding the significant role of music in life; and for experiencing pre-professional relationships of good quality. This purpose is achieved by means of projects, discussions, programs and other music activities.

ALPHA PSI OMEGA

Hampton University's chapter of Alpha Psi Omega, the National Theatre Honor Society, encourages academic excellence in the area of theatre. The purpose of this National Honor Society is to stimulate interest in theatre activities at Hampton University and to secure for the University all the advantages and mutual helpfulness provided by a large National Honor Society.

Students may apply for admission to Alpha Psi Omega when they have met three criteria: 1) they must be a declared theatre major or minor; 2) they must have a GPA of 2.5 or better overall; 3) they must have a GPA of 3.0 in their theatre classes. Students must maintain these averages to retain membership. Students must also have accumulated 120 points through their participation in theatrical presentations at Hampton University. In addition, they must pass an exam that tests their knowledge of the Greek alphabet, the National Organization leadership, other chapters of the fraternity, and perform a selection from Shakespeare during initiation.

PHI MU ALPHA SINFONIA FRATERNITY OF AMERICA

Phi Mu Alpha Sinfonia Fraternity of America is composed of male student musicians who are leaders in their community and are dedicated to musical growth. They are active members of one or more musical ensembles, display scholarship, and achieve academic excellence. The purpose of this professional music fraternity is to encourage and actively promote the highest standards of creativity, performance, education, and research of music in America.

SIGMA ALPHA IOTA

Sigma Alpha Iota is an International Music Fraternity made up of female students and based in the Department of Music and Performing Arts. Its goals are to “uphold the highest standards of music” and “to further the development of music in America and throughout the world”. It continues to provide musical and educational resources to its members and the general public. Sigma Alpha Iota is a member of the National Inter-Fraternity Music Council and the Professional Fraternity Association.

TAU BETA SIGMA

The Theta Phi Chapter of the National Honorary Band Sorority Tau Beta Sigma is open to young women involved with the University bands and have achieved a GPA of 2.5 or higher. Its goals are to “cultivate leadership, educational achievement, music appreciation and community development” while “empowering women in the band profession”.

DEPARTMENT OF MUSIC AND PEFORMING ARTS FACILITIES

DEPARTMENT OF MUSIC AND PERFORMING ARTS OFFICE

Located in the south wing of Armstrong Hall, Room 133, is the Department office. The office can be reached at 757-728-6508.

FACULTY OFFICES

Faculty Offices are located on the first and second floors of Armstrong-Hall, and in the Armstrong-Slater Building, and second floor of the Convocation Center.

DETT AUDITORIUM

Dett Auditorium, located on the first floor of Armstrong Hall, Dett Wing, is a small intimate concert hall with a seating capacity of approximately 190. This auditorium houses a grand piano and organ that is used for many musical activities presented by the Music Department.

CLASSROOMS (Dett Wing)

There are four classrooms located on the second floor of Dett Wing in Armstrong Hall for Music instruction. These areas are numbered 214B, 247, 259, and 261. Music major courses are taught in these areas.

PIANO LABORATORY

The Piano Laboratory is located in Room 214B Armstrong Hall adjacent to the Dett Wing and consists of nine digital pianos. Class piano instruction takes place in this facility.

COMPUTER MUSIC LABORATORY

The Computer Music Laboratory is located in Room 247 Armstrong Hall. This facility is used for completion of assignments, composing, arranging, and course instruction.

SOUND DESIGN LABORATORY

The Sound Design Laboratory is a facility that features the manipulation and creation of sound for video/film, games, and audio/music production.

MRT RECORDING STUDIO A

The recording studio is used primarily for teaching analog recording techniques. It is also available to Hampton University students, faculty, and, on a limited basis, the general public for the purpose of making audio recordings.

MRT RECORDING STUDIO B

Specific educational requirements must be met by the Bachelor of Science in Music Recording Technology (BSMRT) major before participating in Studio B activities. The recording studio B is located on the first

floor of Armstrong Hall-Dett Wing and is also used primarily for teaching recording technique, and, on a limited basis, is available to Hampton University faculty, students, and the general public for audio recording.

CLARKE HALL

Clarke Hall second floor is the primary rehearsal site (Wainwright Auditorium) for all University Choirs. Housed in this facility is the office of the Director of Choirs, choral library and multiple storage rooms.

CONVOCATION CENTER BAND FACILITY

The Hampton University Band facility is located on the second floor of the Convocation Center Level C. The Percussion studio is also located in this facility.

ORCHESTRAL HALL

The University Orchestra rehearses in the rotunda located on the first floor of Armstrong Hall.

MUSIC EDUCATION RESOURCE CENTER

The Music Education Resource Center is located on the first floor of Armstrong Hall adjacent to the Orchestral Hall.

MUSIC LIBRARY

The Music Library, a satellite of the Harvey Library, is located on the second floor of the Dett Wing of Armstrong Hall in Room 266. It is available to music faculty and students as well as for the general campus community.

LITTLE THEATRE

Located in the center of the first floor of Armstrong Hall, all departmental theatrical productions are performed in the Little Theatre. The Little Theatre is a compact space friendly to both performers and audiences. The auditorium comfortably seats 352 patrons. The stage is proscenium style, with an extended crescent shaped apron. Housed in the stage floor is a hydraulic turntable 32 feet in diameter. All stage pipes are dead hung from the ceiling which is 20 feet above the deck. A state-of-the-art lighting system was recently installed. Ample shop and storage space are located backstage. Dedicated spaces for costume construction and storage are also conveniently located.

HAMPTON PLAYERS & COMPANY BOX OFFICE

The Hampton Players and Company Box Office, located directly across from the Little Theatre in Armstrong Hall, serves as the ticket sales support for the productions in the Little Theatre. The Box Office, operated by students, also serves as a learning tool for students seeking to be involved in all aspects of theatre: performance and technical support. The Box Office may be reached at (757)727-5236.

COSTUME SHOP

The Costume Shop is located on the second floor of Armstrong Hall in room 203. It serves as the production lab for the department productions. This room contains several kinds of sewing machines, dress forms,

dyeing equipment and other sewing and craft supplies. Primary costume storage is located on the third floor of Armstrong Hall. Dressing rooms are located on the first and second floors.

CERAMICS STUDIO

Located in Bemis Hall, room 111, the Ceramics Studio is solely devoted to exploring self-expression through the medium of clay. This facility has work tables, electric and gas firing kilns, electronic potter's wheels, damp boxes, a glaze room, and storage for ceramic works.

GRAPHIC DESIGN COMPUTER LABORATORY

Located on the first floor of the Armstrong-Slater Building, the Graphic Design Lab houses iMac computers for student use and instruction.

PRINTMAKING STUDIO

The Printmaking Studio is located on the second floor of the Armstrong-Slater Building in room 209. It contains a number of printing presses and equipment/tools that support the specialized courses for the art of printmaking.

SCULPTURE STUDIO

Located on the first floor of the Armstrong-Slater Building, the Sculpture Studio is designed for the effective use of a variety of media. Students are able to work in clay, plaster, paper, wood, and mixed media in this large area, outfitted with tools for supervised use.

GENERAL DEPARTMENTAL POLICIES

Definition of the Credit Hour

A semester credit hour is equivalent to one clock-hour class meeting in most lecture courses plus at least two hours of outside work per week. For music laboratory courses, two clock-hours count as one credit hour.

Class Attendance

Teachers are responsible for their own attendance policies. These policies MUST be placed on Course Syllabi and cannot exceed University standards.

Classroom Decorum

Eating, drinking, and gum chewing are not acceptable behaviors in the classroom. All students must adhere to the Hampton University Code of Conduct (Appendix M) and Dress Code (Appendix N) in the classroom.

Announcements

Important Departmental notifications will be posted throughout Armstrong Hall regularly and will be emailed to the email address(es) of students on file. It is important that students check their Hampton University email at least twice a day to ensure they receive notices from the Department and their instructors. Major event announcements will also be published on the Department's social media pages.

Student Concerns

Students should always speak with their instructor or advisor first when they have a concern. If that faculty member is unable to resolve the issue, the student should then seek the guidance of the Department office.

COVID-19 Policies & Guidelines

Please follow all University and local regulations, guidelines, and policies regarding COVID-19 safety.

Key Prevention Methods:

- Unless you have an approved medical or religious exemption, you must be vaccinated.
- Complete the LiveSafe Health Questionnaire daily before reporting to campus or leaving your dorm.
- Wear an appropriate facial covering over your nose and mouth in all public spaces, indoors and outdoors.
- Practice Social Distancing.
- Wash/Sanitize your hands regularly.

Songs to Wash Your Hands to:

1. “Twinkle, Twinkle Little Star” (twice)
2. Lizzo’s “Truth Hurts” Chorus
3. “Happy Birthday” (twice)
4. Rihanna’s “Disturbia” Chorus
5. Lil Nas X’s “Old Town Road” Bridge and Chorus
6. “My Shot” Chorus from *Hamilton*
7. Beyoncé’s “Love on Top” Chorus

Student Responsibilities

1. Know the signs of COVID-19: cough, sore throat, muscle aches, headache, fever and/or chills, fatigue, shortness of breath or difficulty breathing, nausea, vomiting, diarrhea, and/or a new loss of taste or smell.
2. If you are sick, stay home and call the Health Center at 757-727-5315 for instructions.
3. Develop a personal emergency plan for off-campus isolation and quarantine.
4. Monitor yourself for symptoms of COVID-19.
5. Complete the LiveSafe Health Questionnaire daily before coming to campus or leaving your residence hall in the morning.
6. Carry your HUID at all times.
7. Wear a face covering (covering nose and mouth) at all times while on campus, indoors or outdoors.
8. Wash your hands with soap and water for 20 seconds, or use alcohol based hand sanitizer often.
9. Cover coughs and sneezes with tissue; discard tissue in the trash, then sanitize your hands.
10. Use appropriate disinfectant wipes on phones, work spaces, computer keyboards, and other equipment/items used regularly at the start of each day, and repeat as needed throughout the day.

Please refer to the Fall 2021 Revised Edition of “Return to Your Home by the Sea,” published by the Hampton University Infectious Disease and Prevention Working Group for more detailed COVID-19 guidelines for the entire Hampton community

ADVISEMENT SYSTEM

1. All full-time Music and Performing Arts faculty serve as advisors.
2. Each major is assigned an advisor during the first semester of study. Students are assigned to a faculty advisor with whom they remain throughout his/her tenure at Hampton.
3. **Dual advisement is provided for music education majors. Advisors from the Departments of Music and Education will be assigned each music education major.**
4. When pre-registering, music education majors should first be advised by the education department advisor then advised by the music advisor.
5. Students and advisors should be thoroughly familiar with policies outlined in the Department of Music and Performing Arts Student Handbook, the official University Catalog, and the Student Handbook Living and Learning at Hampton University regarding selecting and changing programs as well as academic policies affecting their matriculation.
6. Students are recommended to see advisors at least three (3) times during each semester:
 - a. Pre-registration
 - b. Mid-term academic status review
 - c. Registration Confirmation

In addition, advisors are available for conference(s) whenever there are problems, academic or personal, which may affect the performance of the advisee.

7. Advisors should be meticulous about the standing of advisees in proficiency/ comprehensive examinations, incomplete grades, and correct performance sequence number. Faculty Advisors must review the electronic audit of each advisee at every preregistration. Meeting with the advisee will eliminate any traumatic surprises regarding graduation requirements.
8. The files of second semester juniors should be reviewed carefully at the end of that term for any problems that may hinder program completion the following year. These students are to be advised to file applications for graduation at the beginning of the next academic year (one year prior to projected graduation). In addition, they should be counseled relative to career plans and/or graduate school.
9. Advisors should confer with each senior advisee to review graduation requirements after the registrar issues senior audit forms. Upon completion of review and audit form, the chair will meet with recorder or registrar's agent regarding the status of each senior major, and will report findings to both advisor and student.
10. Advisors must ensure that students are aware that they must make the grade of "C" or better in all major courses, English 101/102, COM 103 Oral Communications and HUM 201 Humanities. In addition, they must take HIS 106 World Civilization II.
11. Please note the changes in the Art (Comprehensive), Art (Graphic Design), Music (Education), Music (Audio Production), Music (Recording Technology), Theatre (Performance), and Theatre (Technical Theatre) curricula, effective for all students.

ADVISEMENT GUIDELINES

What is academic advisement?

Academic advisement is the checks-and-balances process carried out by student advisees and their academic advisors to ensure students' satisfactory progress toward the completion of degree requirements, following major course sequences. Both student advisees and advisors are involved and accountable in the academic advisement process.

What are course sequences?

Course sequences refer to the general education requirements, major requirements, major electives, free electives, (and minor or concentration requirements, where applicable) that are required for graduation.

What is the role of the academic advisor?

Academic advisors are responsible for guiding their student advisees' accurate and timely progress through degree requirements and completion. They carry out this responsibility by

- Meeting with each of their assigned advisees during the designated pre-registration period in the fall and spring semesters.
- Being familiar with the major and University requirements.
- Maintaining adequate office hours throughout the semester and during the pre-registration period.
- Providing a respectful, supportive atmosphere.
- Maintaining accurate records.
- Ensuring that students are provided access to services on a fair and equitable basis.
- Avoiding any personal conflict of interest or the appearance of a conflict.
- Refusing to participate in any form of sexual harassment.
- Discouraging students from circumventing institutional policies.
- Recognizing the limitations of their position and make appropriate referrals to other University resources when appropriate.
- Maintaining confidentiality according to established standards

What is the role of the student advisee?

Student advisees are responsible for proactively seeking and following the advisement recommendations their advisors provide. They are also responsible for:

- Meeting with their assigned advisor during the designated pre-registration period in the fall and spring semesters.
- Reading the undergraduate catalog carefully.
- Being familiar with the major and University requirements.
- Keeping scheduled appointments with advisors.
- Maintaining accurate records.
- Following through on advisor recommendations.
- Accepting ultimate responsibility for their decisions and actions.
- Making use of all resources on campus.
- Completing the "Application for Graduation" one year prior to their expected graduation.

What else can advisors help students with?

Advisors' primary responsibilities include assisting students in outlining academic goals, understanding degree requirements, selecting courses, and determining career expectations. Advisors may also assist in the following areas:

- Development of suitable educational goals, including both undergraduate and graduate studies.
- Clarification of career and life goals.
- Selection of appropriate courses and other educational experiences.
- Interpretation of University requirements.

- Enhancement of student awareness of educational resources available (e.g., scholarships, research opportunities, learning assistance programs, internships, academic and departmental honors, and study abroad opportunities).
- Evaluation of student's progress toward outlined goals.
- Development of decision-making, time management and social skills.
- Reinforcement of student self-direction.
- Referral to and use of University community support services.
- Collection and distribution of data regarding student needs, preferences and performance to be used in institutional decisions and policy development.

Guidelines for Student Advisees – Advisement

Meetings In-person Advisement Appointments

- Schedule an appointment with the advisor and be on time for the meeting;
- Arrive having thought out your course selections for the upcoming semester;
- Arrive with a printed copy of your unofficial HU transcript (download from HUnet). (Ensure that all transfer credits have been added to the HU unofficial transcript;
- Sign the advisement form at the conclusion of the meeting;
- Request a copy of the advisement form for your records;
- Secure your personal identification number (PIN);
- Register for the courses recommended by the advisor. (Neglecting to register for recommended courses can delay progress toward completion of degree requirements); and
- If there is a need to change the course selection agreed upon, contact your advisor.

Virtual Advisements

- Students will access and complete the Course Request form (steps below)
 - First the student will go to the Hampton University website.
 - The student will then click “Current Students” at the top of the homepage.
 - When the current Students page is open, the student will then find the “Student Forms” under “Student Services”.
 - The student will download the “Course Request Form” and save it to their computer.
 - Prior to advisement appointment, the student will upload their completed “Course Request Form” as an assignment.
- Students will upload their completed “Course Request Form” prior to advisement appointment.

Steps that Faculty Advisors will take to Complete Advisement:

- Faculty advisors will access the Course Request form on blackboard (steps below)
 - Access the School of Liberal Arts and Education Course Shell through the Blackboard “My Community” link.
 - Select the “HU-LIBARTS” COURSE
 - Scroll to the bottom of the page menu on left
 - Select “Grade Center”
 - Select “Needs Grading”
 - Once you have accessed the “Needs Grading” link, select the dropdown menu under “Item” with the names of the departments.
 - Select your department.
 - Once you have selected your department, go to the “User” dropdown menu. Here you can scroll through the names of the students in your department who have correctly submitted the “Course Request Form”.
 - Once the student has been located, select the student's name in order to access the submission.
 - Once you click the student's name, you will be taken to a new screen that displays the “Course Request Form”.

- Click the small arrow below the pink “attempt” panel. This will allow you to provide feedback to the student.
- Faculty Advisors will review the “Completed Course Request Form” and complete the audit using the student’s transcript and the curriculum requirements for their major. (See attached process for accessing student transcripts.)
- The Faculty Advisor schedules an advisement session with the student. (Blackboard collaborate is available for a face-to-face discussion. The faculty advisor may record the session by opening the Session Menu in the top left-hand corner of the page.)
- When there is agreement with the “Course Request Form”, the faculty advisor will respond in the Blackboard “Feedback box” and send: 1) a completed advisement/audit form that shows courses that students have completed and courses that they should/have agreed to enroll in for the upcoming semester. (Note: Some departments may have named this form curriculum outline form, etc.); 2) detailed advisement comments and 3) the PIN number for the student.
- Be sure to add a grade of “0” in the attempt box.
- Click “Submit.”
- You have successfully recorded the advisement of your student.
- Once you arrive at this screen and see the pink "Success: Grade submitted." banner at the top, you have successfully advised your student.
- Save the “Course Request Form” on to an external drive. (Note: Departments may choose to have a common file for all of the “Course Request Forms”.)

Additional Reminders for Graduating Seniors:

- Applications for Graduation should have already been submitted to the Registrar (They are due one year prior to graduation)
- All Incomplete (“I”) grades must be resolved.
- All “Transfer Credits” should have already been recorded by the Registrar.
- All matters must be resolved with the Office of Student Accounts.
- Complete all final examinations as scheduled.
- Check with Honor Society advisors for Honors Cords.
- Attend the Commencement rehearsal on last Friday, before Commencement at 9 AM.
- Commence line-up will be by Schools, per department, in alphabetical order.
- Graduates must line-up in alphabetical order by last name first.
- Provisional graduates WILL NOT participate in the Awarding of Degree Ceremony.
- The Registrar’s office will post “Clearance” documents periodically, using difficult mediums.
- Must arrive on time for Rehearsal, and Graduation Procession.
- Must have your Student “I.D.” and “Clearance Card” at the Awarding of Degree Ceremony
- Provisional students must check with the registrar’s office to verify information regarding the CRT registration and updating their application for graduation.
- Please find additional information for graduation at <http://registrar.hamptonu.edu/graduation.cfm>.

Dual advisement for Teacher Education

The program of dual advisement will require two basic components: (1) the maintenance of dual records in the department of the major and in the Department of Education, and (2) the creation of a single advisement event for the student for registration and pre-registration. The first requirement will direct the Registrar to create a second set of records at each data distribution point for students involved in teacher education. The records in question include internal transcripts, grade reports, etc.

Each academic department involved in teacher education will be required to designate one or more of its faculty (dependent upon the number of affected students) to serve as the Teacher Education Advisor/Liaison to the Department of Education. The Teacher Education Advisor/Liaison will be responsible for:

1. Coordinating advisement events with the designated advisor in the Department of Education,

2. Engaging in joint advisement with the appropriate Department of Education advisor to provide students with one-stop advising and pre-registration.
3. Serving as the academic department's major liaison and source of information concerning teacher education policy and procedure with the Department of Education.

Ideally, the Teacher Education Advisor/Liaison for each academic department should be a faculty member either with professional background, experience or affinity toward teacher preparation. This faculty member would be required to become familiar with the teacher education program and serve as a source of communication between the Department of Education and other University decision-making relative to teacher education.

- The dual advisement process will begin with the academic department first.*

Academic Advisement Monitoring and Management Process

1. Chair holds a mandatory **Faculty Advisor Training/Review Session** with faculty in their departments (during the first week of each semester).
2. Department identifies/confirms student advisees assigned to each faculty member and completes, files, and puts the **"Faculty Advisement Assignment"** form into the SLAE Leadership Team Shared Drive within the first two weeks of the semester (and notifies the SLAE Assistant Dean for Student Affairs and Secretaries). **Deadline: 2nd week of classes.**
3. Department compiles contact information for their majors and completes, files and puts the **"List of Majors with Contact Information and Advisors"** into the SLAE Leadership Team Shared Drive within the first two weeks of the semester (and notifies the SLAE Assistant Dean for Student Affairs and Secretaries). **Deadline: 2nd week of classes Compare with "Faculty Advisement Assignment" and connect Advisees to Advisors in Banner by 1st week of October.**
4. Department convenes at least one monthly **Departmental Majors Meeting** to provide important information related to departmental developments and other information germane to student life (i.e. academic, psychosocial and overall well-being) and to a) highlight student and faculty
5. successes/accomplishments and b) address student challenges and questions. Note 1: There should be a written agenda and minutes for these meetings. Note 2: Each semester, the initial Majors Meeting should be held within the first two weeks of classes. Note 4: The advisor/advisee advisement process should be explained to majors during this meeting.) **Deadline: 2nd week of classes.**
6. Faculty Advisor contacts advisee via blackboard, telephone or e-mail to **schedule initial advisement session** (within first two weeks of semester). **Deadline: 2nd week of classes.**
7. Faculty Advisor conducts at least one bi-monthly **advisement session with each advisee. Deadline: 1st week of November.** Topics to discuss in advisement sessions include (but are not limited to):
 - a. A brief review and update, as needed, of the **"Curriculum Outline & Audit"** form for their major. (Note: Advisors should use this outline as a reference in all sessions and ensure that advisees are able to locate this form on Blackboard.)
 - b. The courses that advisees are currently enrolled in and how they are progressing in these courses?
 - c. Actions to be taken (by advisee and advisor) to enhance advisee performance.
 - d. Review of courses to take in the following semester (if they pass all courses in the current semester) in order to keep in sequence with the requirements for graduation.)
 - e. Review of process to follow in registering for courses during the pre-registration and registration periods.
 - f. Review and filing of the completed **"Course Request Form"** during the pre-registration period.
 - g. A review of advisees academic and professional/career goals. (5, 10, 20 years, etc.)
 - h. Advisees' perception of their department and their interactions with department, university faculty, staff and students?
 - i. Other matters relative to their advisee's overall academic performance and psychosocial wellbeing that the advisor or advisee choose to discuss.
8. Advisor completes a written record of the individual advisee sessions using the **"Advisement Sessions Summary Report"** (Note: The advisor will forward this report to their Chair at the end of each month. The Chair will then put the report into the shared drive. **Deadline: 2nd week of classes.**

9. Advisor conducts at least one monthly advisor/advisee group session (using Blackboard during remote learning periods), and completes a summary report using the **“Advisor/Advisee Group Session Report”**. **Deadline: 2nd week of classes.** Topics to discuss include:
 - a. How they are progressing at HU overall (academically, psychosocially, etc.).
 - b. Successes and rewards related to their Hampton experience.
 - c. Challenges and barriers related to their Hampton experience.
 - d. How the advisor, other faculty members, department, school and university can assist them in accomplishing their goals and overcoming challenges.
 - e. Getting to know group members and strategies/activities to facilitate group bonding and mutual support among group members.
10. Chairs submit a monthly report of advisement activities to the Office of Dean (Assistant Dean for Student Affairs and Secretaries) using the **“Departmental Monthly Advising Summary Report”** form. (Chairs will also put this report into the shared drive.) This report includes the following: a) the summary checklist of activities completed by each advisor and the department overall and b) agendas and minutes from majors’ meetings. (Note: Reports are due September, October and November.)
11. Chairs share their department advisement summaries once per month at the SLAE Leadership Team Meetings.
12. SLAE Leadership Team uses information to inform School’s policies and directives that create and sustain a rich, rewarding, invigorating and academically challenging student- centric environment on the campus.

GRIEVANCE PROCEDURE
FOR UNDERGRADUATE AND GRADUATE STUDENTS
FOR THE
Department of Music and Performing Arts

STEP ONE

START AT THE SOURCE OF THE PROBLEM

- a) Schedule a conference with the instructor of the course.
- b) Be prepared to discuss issues of concern clearly. Do not speculate.
- c) Proceed to the next level of authority if the problem or concern is not resolved.

STEP TWO SCHEDULE A CONFERENCE WITH ACADEMIC ADVISOR

Repeat b and c as stated in Step One.

STEP THREE

***SUBMIT A WRITTEN LETTER WITH SUPPORTING DOCUMENTATION
ATTACHED TO THE CHAIR OF THE DEPARTMENT OF FINE AND
PERFORMING ARTS**

- a) The problem or concern will be thoroughly investigated by the chair. If necessary, an appointment will be scheduled.
- b) If an appointment is scheduled, be prepared to discuss issues of concern clearly and provide supporting documentation for all issues. Do not speculate.
- c) Proceed to the next level of authority if the problem or concern is not resolved.

STEP FOUR SCHEDULE A CONFERENCE WITH THE DEAN OF THE SCHOOL

Repeat b and c as stated in Step One.

STEP FIVE

**SCHEDULE A MEETING WITH GRIEVANCE COUNCIL
OF THE SCHOOL**

Repeat b and c as stated in Step One.

STEP SIX

**SCHEDULE A CONFERENCE WITH THE EXECUTIVE VICE
PRESIDENT AND PROVOST OR DESIGNEE**

If steps one through five have been omitted, the Executive Vice President and Provost will refer the case back to the step that was omitted.

PLEASE NOTE:

Hampton University has policies which have been established to resolve student problems and issues in a fair and impartial manner. The University's most important business is to help students learn while maintaining high academic and ethical standards.

It is recommended that each learner follow the counsel of those wise faculty members who have dedicated their lives to meeting the needs of students who are willing to take responsibility for their own education.

***With the exception of changes in Step Six, this policy is the same policy on Pages 28-29 of the Student Official Handbook.**

Hampton University
Department of Music &
Performing Arts

AREA of ART

PLEASE NOTE

As of Fall 2020, Hampton University and the Department of Music and Performing Arts will no longer be accepting new Art majors, to include both the Comprehensive and Graphic Design emphases. This applies to incoming freshmen and current Hampton students.

Students who declared an Art major, emphasizing in Comprehensive Art or Graphic Design, prior to Fall 2020 will be allowed to complete their degree in their chosen discipline utilizing the 120 credit hour curricula outlined in this handbook.

CURRICULUM OUTLINE & AUDIT FORM

DEPARTMENT: Music and Performing Arts

MAJOR: Art **EMPHASIS:** Comprehensive **MINOR:** _____

STUDENT'S NAME: _____ **HUID:** _____ **PHONE:** _____

FRESHMAN YEAR

FIRST SEMESTER COURSES	CRD	SEM	GRADE
BIO 101 Nature of Life	3		
ENG 101 Written Communication	3		
HIS 106 World Civilizations II	3		
MAT 110 College Mathematics I	3		
SOC 205 Intro to Sociology	3		
UNV 101 The Individual and Life	1		
Total	16		
Notes Students must receive C or better in COM 103, ENG 101, ENG 102, and all major courses.			
Total Credit Hours Completed: _____ Total Credit Hours Completed toward Graduation in Major: _____			

SECOND SEMESTER COURSES	CRD	SEM	GRADE
COM 103 Oral Communication	3		
ENG 102 Written Communication I	3		
HUM 201 Humanities I	3		
PED Physical Education	1		
PSY 203 Intro to Psychology	3		
Humanities Elective	3		
Total	16		
Notes			
Total Credit Hours Completed: _____ Total Credit Hours Completed toward Graduation in Major: _____			

Advisor's Name (Print): _____

Advisor's Name (Print): _____

Advisor's Signature: _____ **Date:** _____

Advisor's Signature: _____ **Date:** _____

Student's Signature: _____ **Date:** _____

Student's Signature: _____ **Date:** _____

SOPHOMORE YEAR

FIRST SEMESTER COURSES	CRD	SEM	GRADE
ART 200 Understanding the Arts	3		
ART 215 Introductory Drawing	2		
ART 315 Introductory Painting	3		
ART Elective	3		
ART Elective	3		
Total	14		
NOTES			
Total Credit Hours Completed: _____ Total Credit Hours Completed toward Graduation in Major: _____			

SECOND SEMESTER COURSES	CRD	SEM	GRADE
ART 216 Intermediate Drawing	2		
ART 224 Concepts in Color	3		
ART 316 Intermediate Painting	3		
ART Elective	3		
ART Elective	3		
Total	14		
NOTES			
Total Credit Hours Completed: _____ Total Credit Hours Completed toward Graduation in Major: _____			

Advisor's Name (Print): _____

Advisor's Name (Print): _____

Advisor's Signature: _____ **Date:** _____

Advisor's Signature: _____ **Date:** _____

Student's Signature: _____ **Date:** _____

Student's Signature: _____ **Date:** _____

CURRICULUM OUTLINE & AUDIT FORM

DEPARTMENT: Music and Performing Arts

MAJOR: Art **EMPHASIS:** Comprehensive Art **MINOR:** _____

STUDENT'S NAME: _____ **HUID:** _____ **PHONE:** _____

*****AN APPLICATION FOR GRADUATION MUST BE SUBMITTED BY THE STUDENT TO THE REGISTRAR ONE YEAR PRIOR TO THE EXPECTED GRADUATION DATE. THE STUDENT MUST SUBMIT A GRADUATION UPDATE FORM IF HE/SHE DOES NOT GRADUATE BY THE EXPECTED DATE.**

JUNIOR YEAR

FIRST SEMESTER COURSES	CRD	SEM	GRADE
ART 305 Art History Survey I	3		
ART 317 Advanced Drawing	3		
ART 335 Ceramics I	3		
ART Elective	3		
Free Elective	3		
Total	15		

NOTES

Total Credit Hours Completed: _____
Total Credit Hours Completed toward Graduation in Major: _____

SECOND SEMESTER COURSES	CRD	SEM	GRADE
ART 306 Art History Survey II	3		
ART 327 Sculpture I	3		
ART 336 Ceramics I	3		
Free Elective	3		
Free Elective	3		
Total	15		

NOTES

Total Credit Hours Completed: _____
Total Credit Hours Completed toward Graduation in Major: _____

List Required Courses Remaining for Graduation in Major:

List Required Courses Remaining for Graduation in Minor:

Required Forms Completed (check all that are completed):

1. Graduation Application _____
2. Course Substitutions _____
3. Incompletes _____
4. Transfer Credits _____

Advisor's Name (Print): _____

Advisor's Signature: _____ Date: _____

Student's Signature: _____ Date: _____

Advisor's Name (Print): _____

Advisor's Signature: _____ Date: _____

Student's Signature: _____ Date: _____

CURRICULUM OUTLINE & AUDIT FORM

DEPARTMENT: Music and Performing Arts

MAJOR: Art **EMPHASIS:** Comprehensive Art **MINOR:** _____

STUDENT'S NAME: _____ **HUID:** _____ **PHONE:** _____

SENIOR YEAR

FIRST SEMESTER COURSES	CRD	SEM	GRADE
ART Elective	3		
ART Elective	3		
Free Elective	3		
Free Elective	3		
Free Elective	3		
Total	15		
NOTES			
Total Credit Hours Completed: _____ Total Credit Hours Completed toward Graduation in Major: _____			
List Required Courses Remaining for Graduation in Major:			
List Required Courses Remaining for Graduation in Minor:			
Required Forms Completed (check all that are completed): 1. Graduation Application _____ 2. Course Substitutions _____ 3. Incompletes _____ 4. Transfer Credits _____			

SECOND SEMESTER COURSES	CRD	SEM	GRADE
ART 500 Senior Art Seminar	3		
ART Elective	3		
Free Elective	3		
Free Elective	3		
Free Elective	3		
Total	15		
NOTES			
Total Credit Hours Completed: _____ Total Credit Hours Completed toward Graduation in Major: _____			
List Required Courses Remaining for Graduation in Major:			
List Required Courses Remaining for Graduation in Minor:			
Required Forms Completed (check all that are completed): 1. Graduation Application _____ 2. Course Substitutions _____ 3. Incompletes _____ 4. Transfer Credits _____			

Advisor's Name (Print): _____

Advisor's Name (Print): _____

Advisor's Signature: _____ Date: _____

Advisor's Signature: _____ Date: _____

Student's Signature: _____ Date: _____

Student's Signature: _____ Date: _____

TOTAL MAJOR CREDITS: _____

CURRICULUM OUTLINE & AUDIT FORM

DEPARTMENT: Music and Performing Arts

MAJOR: Art **EMPHASIS:** Graphic Design **MINOR:** _____

STUDENT'S NAME: _____ **HUID:** _____ **PHONE:** _____

FRESHMAN YEAR

FIRST SEMESTER COURSES	CRD	SEM	GRADE
BIO 101 Nature of Life	3		
ENG 101 Written Communication	3		
HIS 106 World Civilizations II	3		
MAT 110 College Mathematics I	3		
SOC 205 Intro to Sociology	3		
UNV 101 The Individual and Life	1		
Total	16		
Notes Students must receive C or better in COM 103, ENG 101, ENG 102, and all major courses.			
Total Credit Hours Completed: _____ Total Credit Hours Completed toward Graduation in Major: _____			

SECOND SEMESTER COURSES	CRD	SEM	GRADE
COM 103 Oral Communication	3		
ENG 102 Written Communication I	3		
HUM 201 Humanities I	3		
PED Physical Education	1		
PSY 203 Intro to Psychology	3		
Humanities Elective	3		
Total	16		
Notes			
Total Credit Hours Completed: _____ Total Credit Hours Completed toward Graduation in Major: _____			

Advisor's Name (Print): _____

Advisor's Name (Print): _____

Advisor's Signature: _____ **Date:** _____

Advisor's Signature: _____ **Date:** _____

Student's Signature: _____ **Date:** _____

Student's Signature: _____ **Date:** _____

SOPHOMORE YEAR

FIRST SEMESTER COURSES	CRD	SEM	GRADE
ART 200 Understanding the Arts	3		
ART 215 Introductory Drawing	2		
ART 330 Graphic Design I	3		
ART Elective	3		
ART Elective	3		
Total	14		
NOTES			
Total Credit Hours Completed: _____ Total Credit Hours Completed toward Graduation in Major: _____			

SECOND SEMESTER COURSES	CRD	SEM	GRADE
ART 216-01 Intermediate Drawing	2		
ART 224 Concepts of Color	3		
ART 331 Graphic Design II	3		
ART Elective	3		
ART Elective	3		
Total	14		
NOTES			
Total Credit Hours Completed: _____ Total Credit Hours Completed toward Graduation in Major: _____			

Advisor's Name (Print): _____

Advisor's Name (Print): _____

Advisor's Signature: _____ **Date:** _____

Advisor's Signature: _____ **Date:** _____

Student's Signature: _____ **Date:** _____

Student's Signature: _____ **Date:** _____

CURRICULUM OUTLINE & AUDIT FORM

DEPARTMENT: Music and Performing Arts

MAJOR: Art **EMPHASIS:** Graphic Design **MINOR:** _____

STUDENT'S NAME: _____ **HUID:** _____ **PHONE:** _____

***AN APPLICATION FOR GRADUATION MUST BE SUBMITTED BY THE STUDENT TO THE REGISTRAR ONE YEAR PRIOR TO THE EXPECTED GRADUATION DATE. THE STUDENT MUST SUBMIT A GRADUATION UPDATE FORM IF HE/SHE DOES NOT GRADUATE BY THE EXPECTED DATE.

JUNIOR YEAR

FIRST SEMESTER COURSES	CRD	SEM	GRADE
ART 305 Art History Survey I	3		
ART 317 Advanced Drawing	3		
ART 325 Printmaking I	3		
ART 430 Graphic Design III	3		
Free Elective	3		
Total	15		

NOTES

Total Credit Hours Completed: _____
Total Credit Hours Completed toward Graduation in Major: _____

SECOND SEMESTER COURSES	CRD	SEM	GRADE
ART 306 Art History Survey II	3		
ART 326 Printmaking II	3		
ART 402 Illustration and Rendering	3		
Free Elective	3		
Free Elective	3		
Total	15		

NOTES

Total Credit Hours Completed: _____
Total Credit Hours Completed toward Graduation in Major: _____

List Required Courses Remaining for Graduation in Major:

List Required Courses Remaining for Graduation in Minor:

Required Forms Completed (check all that are completed):

1. Graduation Application _____
2. Course Substitutions _____
3. Incompletes _____
4. Transfer Credits _____

Advisor's Name (Print): _____

Advisor's Signature: _____ Date: _____

Student's Signature: _____ Date: _____

Advisor's Name (Print): _____

Advisor's Signature: _____ Date: _____

Student's Signature: _____ Date: _____

CURRICULUM OUTLINE & AUDIT FORM

DEPARTMENT: Music and Performing Arts

MAJOR: Art **EMPHASIS:** Graphic Design **MINOR:** _____

STUDENT'S NAME: _____ **HUID:** _____ **PHONE:** _____

SENIOR YEAR

FIRST SEMESTER COURSES	CRD	SEM	GRADE
ART Elective	3		
ART Elective	3		
Free Elective	3		
Free Elective	3		
Free Elective	3		
Total	15		
NOTES ART 350 (Photography I is recommended)			
Total Credit Hours Completed: _____ Total Credit Hours Completed toward Graduation in Major: _____			
List Required Courses Remaining for Graduation in Major:			
List Required Courses Remaining for Graduation in Minor:			
Required Forms Completed (check all that are completed): 1. Graduation Application _____ 2. Course Substitutions _____ 3. Incompletes _____ 4. Transfer Credits _____			

SECOND SEMESTER COURSES	CRD	SEM	GRADE
ART 500 Senior ART Seminar	3		
ART Elective	3		
Free Elective	3		
Free Elective	3		
Free Elective	3		
Total	15		
NOTES ART 351 (Photography II is recommended)			
Total Credit Hours Completed: _____ Total Credit Hours Completed toward Graduation in Major: _____			
List Required Courses Remaining for Graduation in Major:			
List Required Courses Remaining for Graduation in Minor:			
Required Forms Completed (check all that are completed): 1. Graduation Application _____ 2. Course Substitutions _____ 3. Incompletes _____ 4. Transfer Credits _____			

Advisor's Name (Print): _____

Advisor's Name (Print): _____

Advisor's Signature: _____ Date: _____

Advisor's Signature: _____ Date: _____

Student's Signature: _____ Date: _____

Student's Signature: _____ Date: _____

TOTAL MAJOR CREDITS: _____

ANNUAL ART MAJOR REVIEW OBJECTIVES

General

1. To provide data for the review of curriculum and teaching methods for the purpose of improving instruction.
2. To provide a larger forum for the exchange of ideas than that afforded by class critiques.

PART I: Essay

1. To assist the student in clarifying future goals.
2. To examine the student's artistic vocabulary and his/her ability to analyze and discuss his/her own art.
3. At the junior level: To evaluate the student's understanding of historical artistic influences and the artist's creative process.

PART II: Sophomore Portfolio

1. To identify and evaluate the student's strengths and weaknesses in the areas of drawing skills, craftsmanship, problem solving, research, and the understanding of the creative process, for the purpose of advisement.
2. To encourage the student to strive for greater development of technical and expressive skills.
3. To enable the student to more accurately describe their work, become more self-analytical, and to verbalize their intentions.
4. To encourage the student to produce works which are individually generated and not duplications of past class assignments.

PART III: Junior Portfolio

1. To identify and evaluate the student's strengths and weaknesses in the areas of drawing skills, craftsmanship, problem solving, research, and the understanding of the creative process, for the purposes of advisement.
2. To encourage the student to strive for greater development of technical and expressive skills.
3. To enable the student to more accurately describe their work, become more self-analytical, and to verbalize their intentions.
4. To encourage the student to produce works which are individually generated and not duplications of past class assignments.
5. To identify possible directions for the student to pursue in preparation of artwork for the senior exhibition

PORTFOLIO REQUIREMENTS

Art Major Portfolio Reviews

General Guidelines

All art majors at the sophomore and junior level are required to participate. Letters to excuse participants from other classes will be available. It is the student's responsibility to distribute these letters. Students who have changed their majors will be placed in a group based upon their completed art hours NOT their total hours.

It is not necessary to mat or frame the works. Artwork should be clean and unwrinkled. You are encouraged to show works in a variety of media and to bring as many additional drawings as you can. All work must be hung in the gallery for the entire week. Participants must meet with the faculty at their designated time to discuss the work. If you arrive late to the oral presentations, you will not participate. If you do not participate in the portfolio reviews, you will not be allowed to enroll in Senior Seminar (Art 500). You may not leave until every student in your group has made their presentation.

Results

The written comments of the entire faculty will be compiled to determine a grade of "Satisfactory" or "Unsatisfactory." Students with unsatisfactory grades should be advised that their current level of performance does not indicate future success in the field of art. Each student will meet with their advisor to review the comments and ratings. Advisors will counsel students based on these results which will be placed in each student's official records. Essays are forwarded to Senior Seminar Faculty.

PART I. Written Requirements

List of works & Essay: Each student must turn in a 1-2 page typed essay discussing their artwork and their future plans in an art related field. Fill out the attached form listing the works to be exhibited.

Level I Essay Guidelines

Sophomores: Your 1-2 page typed essay should address the following topics:

1. Your future goals in art
2. Your ability to use artistic vocabulary to discuss your own work
3. Your ability to analyze your own art

Level II Essay Guidelines

Juniors: Your 1-2 page typed essay should address the following topics:

1. Your future goals in art.
2. Your ability to use artistic vocabulary to discuss your own work.
3. Your ability to analyze your own art.
4. Your ability to discuss specific artists who interest you.
5. Your ability to explain specific artists and their relationship to your work is highly encouraged for discussion.

Oral Presentation Guidelines

A workshop will be held. Students need to make their presentation in a formal manner. Each should be able to articulate their knowledge about their work through these levels:

1. Description. Describe the work - theme, subject matter & media/medium.
2. Analysis. Justify all intellectual, philosophic and spatial components of your work.
3. Evaluation. Evaluate & explain the purpose, function, and effect of the work.
4. Interpretation. Explain any aesthetic components that have directly influenced your work.
5. Self-criticism. Identify both strengths and weaknesses of the work.

PART II: PORTFOLIO

Artworks hang in Armstrong Slater Gallery.

Level I

Sophomores must have a minimum 10 pieces:

- 6 class assignments and 4 works done outside of class.
- Drawings and emphasis area work must be included.
- Additional work encouraged. High school work is not acceptable.

Level II

Juniors must have a minimum 15 pieces:

- 9 class assignments and 6 outside of class; include drawings.
- At least 6 must be from your emphasis area.
- Additional work encouraged.

PORTFOLIO EVALUATION CRITERIA

Student Artist _____

Evaluator _____ Date _____

(peer evaluators may be anonymous)

Instructions: Check the appropriate rating for each item below:

Item	N/A	POOR	FAIR	GOOD	EXCELLEN T
DRAWING SKILLS					
Technical					
Expressive					
Other technical skills/craftsmanship					
PROBLEM SOLVING					
Choice of materials					
Application of art elements: line, shape, texture, space, value, form					
Composition					
Originality					
RESEARCH					
Understanding of creative process					
Personal Expression					
Application-art historical influences					
Verbal Support					
OTHER					

COMMENTS:

Signature _____ Date _____

Evaluation
Art Majors' Annual Portfolio Review

Please make suggestions for improvements to the following activities:

Pre-presentation Workshop

Written Guidelines

Gallery Installation

Reception

Oral Presentations

Grid for Evaluation of Artworks (criteria & organization)

Visual Art Portfolio Review FACULTY FORM

Review Date _____ Faculty Member _____

Student _____ HU ID # _____ Portfolio Review _____

Classification _____ Emphasis _____ Advisor _____

Total Credit Hours _____ GPA _____ Art Hours _____ Art GPA _____

Completed Art ART 200 215 216 224 305 306

Courses Circle all that 315 317 327 335 407 502

apply Evaluation Satisfactory _____

Summary: Unsatisfactory _____

Evaluation of Essay

Evaluation of Artworks:

Comments:

SENIOR EXHIBITION

ART 500 SENIOR SEMINAR

The exhibition of the student's artwork, a research paper, and self-promotional materials including a cover letter, resume, artist's statement, and slides, serve as the exit examination for art and design.

SENIOR EXHIBIT

Each student completes an agreed upon number of framed (or ready to exhibit) artworks which form a "body of work." The student is encouraged to seek input from all art faculty as well as advice in techniques related to the development of their proposed projects. The appropriate quantity of work is determined in individual meetings with the instructor. A contract is then created based upon the accepted proposal. During the semester students receive feedback in group meetings, individual meetings with the instructor, and formal group critiques where all work in process is reviewed. Completed artworks must be delivered to the Armstrong Slater Gallery on the required date for inclusion in the exhibition. Late works, poor quality artwork, wet paint, or works never before seen by the instructor cannot be included in the exhibit. Slides are to be shot before works are framed. Students work as a group to design and hang the exhibition and to prepare related publicity items such as flyers and invitations. The May exhibition reception is held in honor of students and parents on the Saturday before the graduation ceremony.

DONATION

The Department reserves the right to select a work of art to remain in the permanent collection. These selected art works will only be used by the University for recruitment, publications, exhibitions, or scholarship fundraising. No images may be used without a credit line naming the artist. In addition, the artist retains ownership of the copyright and may use the image for purposes of their own if multiples or a photographic reproduction exists. Students may elect to do a group art project or provide design services for the Department in lieu of this requirement.

SENIOR THESIS

In this 8-10 page, typed research paper, the student explains the reasons for their specific aesthetic and technical choices related to the thesis body of work, demonstrates an understanding of materials and techniques, accurately uses art-related vocabulary, and places his/her artwork in an appropriate art historical or design history context through the discussion of relevant contemporary, recognized artists and figures from art history. All references must be appropriately documented in the written thesis. While a Reading List and Footnotes are required, the thesis may be written in first person and is expected to explain the student's personal philosophy regarding making art. The paper should also explain how, over time, the student's artistic idea and the necessary skills to express them have developed. Proposal and drafts are submitted for evaluation prior to the completion of the final manuscript.

SAMPLE

ART 500 EVALUATION

Name Requirements which are _____

included in the midterm grade are indicated by a capital "M."

M Proposal (5%) Submitted _____ and typed revision _____ Points _____

Individual Meetings – New work or progress must be shown at each meeting (15%-5% each)

M 15 minute meeting to discuss proposal options (no grade)

M (1) _____

(2) _____

(3) _____

M Written Assignments (5%) Average Grade _____ Points _____

Exhibit Critiques (1) _____ (2) _____ And analysis of artworks (self-analysis) _____

(peer analysis) _____ Average Grade _____ Points _____

Group critiques: New work or progress must be shown at each meeting- (total = 15% of course grade)

M Preliminary critique of prior artworks _____

M (1) _____

(2) _____

) _____

(3) _____ Average Grade _____ Points _____

Self-promotional materials- (total = 15% of course grade)

M (Drafts only) Resume (1) Draft _____ Artist's Statement (1) Draft _____

(2) Final _____ (2) Final _____

Cover Letter _____ Slides _____

Craftsmanship & creativity of presentation of all materials _____ Points _____

Thesis (15%) Outline _____ and draft (5%) _____

Final (10%) _____ Average Grade _____ Points _____

Framing or other suitable presentation for exhibit (5%) _____ Points _____

Exhibit installation & Publicity (10%)

Installation _____

Publicity _____ Points _____

20% Artworks, as agreed upon in proposal _____ Points _____

Quality and number

COURSE GRADE (100 POINTS POSSIBLE) _____



Prefixes and Abbreviations

- I. The music courses in the Department of Music and Performing Arts are identified with the following course prefixes in the Area of Music section of the Music Handbook:**

MUS—Musicianship courses (Music Theory and Music History).

MUE---Music Education courses.

MRT—Music Recording Technology courses.

INT—Instrumental Music Performance courses (Applied Music).

ORC—Orchestra (Major Ensemble) and Small Ensemble.

CHO—Concert Choir and University Choir (Major Ensembles). BAN—Marching Band, Concert Band, and Symphonic Winds (Major Ensembles).

STR-- String Music Performance courses (Applied Music).

ORG—Organ Music Performance courses (Applied Music).

PIA—Piano Music Performance courses (Applied Music).

VOI—Voice Music Performance courses (Applied Music).

- II. The degree programs in the Department of Music and Performing Arts have the following abbreviations throughout the Area of Music section of the Music Handbook:**

BAP—Bachelor of Arts in Music (Performance Emphasis).

BSMRT—Bachelor of Science in Music Recording Technology.

BA/MT—Bachelor of Arts in Music (Pre-Certification).

MAP—Bachelor of Science in Music (Audio Production Emphasis). MT—Masters in Teaching (administered by the Department of Education).

III. Exit Requirement Abbreviations

SRP—Senior Research Project

SMP—Senior Music Project

SRPC—Senior Research Paper Committee

SMPC—Senior Music Project Committee

- IV. The name of the Department of Music and Performing Arts is abbreviated as MAPA in this Handbook.**

Bachelor of Arts in Music (Performance Emphasis) (BAP)

CURRICULUM OUTLINE & AUDIT FORM

DEPARTMENT: Music and Performing Arts

MAJOR: B.A. in Music EMPHASIS: Performance MINOR: _____

STUDENT'S NAME: _____ HUID: _____ PHONE: _____

FRESHMAN YEAR

FIRST SEMESTER COURSES	CREDITS	SEMESTER	GRADE
ENG 101 Written Communication I	3		
HIS 106 World Civilizations II	3		
MAT 110 College Mathematics	3		
PED Physical Education	1		
MUS 119 Aural Theory and Keyboard	1		
MUS 121 Written Theory I	2		
UNV 101 The Individual and Life	1		
ORC/PIA/INT/VOI 107 Major Performance	2		
BAN/CHO/ORC Major Ensemble	1		
RCT 101 Recital Attendance	0		
Total	17		
Notes			
*Students are required to have 6 semesters of RCT 101 .			
*Students must receive C or better in COM 103, ENG 101, ENG 102, MAT 110 and all major courses			
TOTAL CREDIT HOURS COMPLETED: _____			
TOTAL CREDIT HOURS COMPLETED TOWARD GRADUATION IN MAJOR: _____			

ADVISOR'S NAME (PRINT): _____

ADIVSOR'S SIGNATURE: _____ DATE: _____

STUDENT'S SIGNATURE: _____ DATE: _____

CURRICULUM OUTLINE & AUDIT FORM

DEPARTMENT: Music and Performing Arts

MAJOR: B.A. in Music EMPHASIS: Performance MINOR: _____

STUDENT'S NAME: _____ HUID: _____ PHONE: _____

FRESHMAN YEAR

SECOND SEMESTER COURSES	CREDITS	SEMESTER	GRADE
ENG 102 Written Communication II	3		
COM 103 Oral Communication	3		
MUS 120 Aural Theory and Keyboard	1		
MUS 122 Written Theory II	2		
Natural Science Elective	3		
PED Physical Education	1		
ORC/PIA/INT/VOI 108 Major Performance	2		
BAN/CHO/ORC Major Ensemble	1		
RCT 101 Recital Attendance	0		
Total	16		
Notes			
TOTAL CREDIT HOURS COMPLETED: _____			
TOTAL CREDIT HOURS COMPLETED TOWARD GRADUATION IN MAJOR: _____			

ADVISOR'S NAME (PRINT): _____

ADIVSOR'S SIGNATURE: _____ DATE: _____

STUDENT'S SIGNATURE: _____ DATE: _____

CURRICULUM OUTLINE & AUDIT FORM

DEPARTMENT: Music and Performing Arts

MAJOR: B.A. in Music EMPHASIS: Performance MINOR: _____

STUDENT'S NAME: _____ HUID: _____ PHONE: _____

SOPHOMORE YEAR

FIRST SEMESTER COURSES	CREDITS	SEMESTER	GRADE
HUM 201 Humanities I	3		
MUS 211 Advanced Harmony I	2		
MUS 222 Advanced Harmony I & Lab	1		
Free Electives	3		
Social Science Elective	3		
ORC/PIA/INT/VOI 207 Major Performance	2		
BAN/CHO/ORC Major Ensemble	1		
PIA/VOI 203/205 Minor Performance	1		
RCT 101 Recital Attendance	0		
Total	16		
Notes			
TOTAL CREDIT HOURS COMPLETED: _____			
TOTAL CREDIT HOURS COMPLETED TOWARD GRADUATION IN MAJOR: _____			

ADVISOR'S NAME (PRINT): _____

ADIVSOR'S SIGNATURE: _____ DATE: _____

STUDENT'S SIGNATURE: _____ DATE: _____

CURRICULUM OUTLINE & AUDIT FORM

DEPARTMENT: Music and Performing Arts

MAJOR: B.A. in Music EMPHASIS: Performance MINOR: _____

STUDENT'S NAME: _____ HUID: _____ PHONE: _____

SOPHOMORE YEAR

SECOND SEMESTER COURSES	CREDITS	SEMESTER	GRADE
Social Science Elective	3		
MUS 204 Survey of Music History	2		
MUS 212 Advanced Harmony II	2		
MUS 233 Advanced Harmony II & Lab	1		
Free Electives	3		
ORC/PIA/INT/VOI 208 Major Performance	2		
BAN/CHO/ORC Major Ensemble	1		
PIA/VOI 204/206 Minor Performance	1		
RCT 101 Recital Attendance	0		
Total	15		
Notes			
TOTAL CREDIT HOURS COMPLETED: _____			
TOTAL CREDIT HOURS COMPLETED TOWARD GRADUATION IN MAJOR: _____			

ADVISOR'S NAME (PRINT): _____

ADIVSOR'S SIGNATURE: _____ DATE: _____

STUDENT'S SIGNATURE: _____ DATE: _____

CURRICULUM OUTLINE & AUDIT FORM

DEPARTMENT: Music and Performing Arts

MAJOR: B.A. in Music EMPHASIS: Performance MINOR: _____

STUDENT'S NAME: _____ HUID: _____ PHONE: _____

**** AN APPLICATION FOR GRADUATION MUST BE SUBMITTED BY THE STUDENT TO THE REGISTRAR ONE YEAR PRIOR TO THE EXPECTED GRADUATION DATE. THE STUDENT MUST SUBMIT A GRADUATION UPDATE FORM IF HE/SE DOES NOT GRADUATE BY THE EXPECTED DATE.**

JUNIOR YEAR

FIRST SEMESTER COURSES	CREDITS	SEMESTER	GRADE
Free Electives	3		
Free Electives	3		
MUS 305 History of Music II	3		
MUS 309 Jazz Improvisation	2		
ORCH 205 (Small Ensemble)	1		
ORC/PIA/INT/VOI 307 Major Performance	2		
RCT 101 Recital Attendance	0		
Total	14		
Notes			
TOTAL CREDIT HOURS COMPLETED: _____			
TOTAL CREDIT HOURS COMPLETED TOWARD GRADUATION IN MAJOR: _____			

ADVISOR'S NAME (PRINT): _____

ADIVSOR'S SIGNATURE: _____ DATE: _____

STUDENT'S SIGNATURE: _____ DATE: _____

CURRICULUM OUTLINE & AUDIT FORM

DEPARTMENT: Music and Performing Arts

MAJOR: B.A. in Music EMPHASIS: Performance MINOR: _____

STUDENT'S NAME: _____ HUID: _____ PHONE: _____

JUNIOR YEAR

**** AN APPLICATION FOR GRADUATION MUST BE SUBMITTED BY THE STUDENT TO THE REGISTRAR ONE YEAR PRIOR TO THE EXPECTED GRADUATION DATE. THE STUDENT MUST SUBMIT A GRADUATION UPDATE FORM IF HE/SE DOES NOT GRADUATE BY THE EXPECTED DATE. ***

SECOND SEMESTER COURSES	CREDITS	SEMESTER	GRADE
Humanities Elective	3		
MUS 306 History of Music III	3		
Free Electives	3		
Free Electives	3		
ORCH 205 (Small Ensemble)	1		
ORC/PIA/INT/VOI 308 Major Performance	2		
RCT 101 Recital Attendance	0		
Total	15		
Notes			
TOTAL CREDIT HOURS COMPLETED: _____			
TOTAL CREDIT HOURS COMPLETED TOWARD GRADUATION IN MAJOR: _____			

ADVISOR'S NAME (PRINT): _____

ADIVSOR'S SIGNATURE: _____ DATE: _____

STUDENT'S SIGNATURE: _____ DATE: _____

CURRICULUM OUTLINE & AUDIT FORM

DEPARTMENT: Music and Performing Arts

MAJOR: B.A. in Music EMPHASIS: Performance MINOR: _____

STUDENT'S NAME: _____ HUID: _____ PHONE: _____

SENIOR YEAR

FIRST SEMESTER COURSES	CREDITS	SEMESTER	GRADE
MUS 311 Contrapuntal Theory	2		
Free Electives	3		
Free Electives	3		
Free Electives	3		
ORC/PIA/INT/VOI 407 Major Performance	2		
RCT 101 Recital Attendance	0		
Total	13		
Notes			
TOTAL CREDIT HOURS COMPLETED: _____ TOTAL CREDIT HOURS COMPLETED TOWARD GRADUATION IN MAJOR: _____			
List Required Courses Remaining for Graduation in Major:			
List Required Courses Remaining for Graduation in Minor:			
Required Forms Completed (check all that are completed): 1. Graduation Application _____ 2. Course Substitutions _____ 3. Incompletes _____ 4. Transfer Credits _____			

ADVISOR'S NAME (PRINT): _____

ADIVSOR'S SIGNATURE: _____ DATE: _____

STUDENT'S SIGNATURE: _____ DATE: _____

CURRICULUM OUTLINE & AUDIT FORM

DEPARTMENT: Music and Performing Arts

MAJOR: B.A. in Music EMPHASIS: Performance MINOR: _____

STUDENT'S NAME: _____ HUID: _____ PHONE: _____

SENIOR YEAR

SECOND SEMESTER COURSES	CREDITS	SEMESTER	GRADE
Free Electives	3		
Free Electives	3		
MUS 450 Music Performance Internship	4		
MUS 401 20 th Century Theory	2		
ORC/PIA/INT/VOI 408 Major Performance	2		
RCT 101 Recital Attendance	0		
Total	14		
Notes			
TOTAL CREDIT HOURS COMPLETED: _____			
TOTAL CREDIT HOURS COMPLETED TOWARD GRADUATION IN MAJOR: _____			
List Required Courses Remaining for Graduation in Major:			
List Required Courses Remaining for Graduation in Minor:			
Required Forms Completed (check all that are completed):			
1. Graduation Application _____			
2. Course Substitutions _____			
3. Incompletes _____			
4. Transfer Credits _____			

TOTAL MAJOR CREDITS: _____

ADVISOR'S NAME (PRINT): _____

ADIVSOR'S SIGNATURE: _____ DATE: _____

STUDENT'S SIGNATURE: _____ DATE: _____

Bachelor of Arts in Music (Pre-Certification) (BA/MT)

CURRICULUM OUTLINE & AUDIT FORM

DEPARTMENT: Music and Performing Arts

MAJOR: Music EMPHASIS: Pre-Certification (MUE) MINOR: _____

STUDENT'S NAME: _____ HUID: _____ PHONE: _____

FRESHMAN YEAR

FIRST SEMESTER COURSES	CREDITS	SEMESTER	GRADE
COM 103 Oral Communication	3		
ENG 101	3		
MAT 110 College Mathematics	3		
MUS 119 Aural Theory and Keyboard	1		
MUS 121 Written Theory I	2		
UNV 101 The Individual and Life	1		
ORC/PIA/INT/VOI 107 Major Performance	2		
BAN/CHO/ORC Major Ensemble	1		
PIA/VOI 103/105 Minor Performance	1		
RCT 101 Recital Attendance	0		
Total	17		

Notes

*Students are required to have 6 semesters of RCT 101 .

*Students must receive C or better in COM 103, ENG 101, ENG 102, MAT 110 and all major courses

TOTAL CREDIT HOURS COMPLETED: _____

TOTAL CREDIT HOURS COMPLETED TOWARD GRADUATION IN MAJOR: _____

ADVISOR'S NAME (PRINT): _____

ADIVSOR'S SIGNATURE: _____ DATE: _____

STUDENT'S SIGNATURE: _____ DATE: _____

CURRICULUM OUTLINE & AUDIT FORM

DEPARTMENT: Music and Performing Arts

MAJOR: Music EMPHASIS: Pre-Certification (MUE) MINOR: _____

STUDENT'S NAME: _____ HUID: _____ PHONE: _____

FRESHMAN YEAR

SECOND SEMESTER COURSES	CREDITS	SEMESTER	GRADE
ENG 102 Written	3		
HIS 106 World Civilizations II	3		
MUS 120 Aural Theory and Keyboard	1		
MUS 122 Written Theory II	2		
Natural Science Elective	3		
PED Physical Education	1		
ORC/PIA/INT/VOI 108 Major Performance	2		
BAN/CHO/ORC Major Ensemble	1		
PIA/VOI 104/106 Minor Performance	1		
RCT 101 Recital Attendance	0		
Total	17		
Notes			
TOTAL CREDIT HOURS COMPLETED: _____			
TOTAL CREDIT HOURS COMPLETED TOWARD GRADUATION IN MAJOR: _____			

ADVISOR'S NAME (PRINT): _____

ADIVSOR'S SIGNATURE: _____ DATE: _____

STUDENT'S SIGNATURE: _____ DATE: _____

CURRICULUM OUTLINE & AUDIT FORM

DEPARTMENT: Music and Performing Arts

MAJOR: Music EMPHASIS: Pre-Certification (MUE) MINOR: _____

STUDENT'S NAME: _____ HUID: _____ PHONE: _____

SOPHOMORE YEAR

FIRST SEMESTER COURSES	CREDITS	SEMESTER	GRADE
HUM 201 Humanities I	3		
MUE 207 Computer Literacy	3		
MUS 204 Music History I	2		
MUS 211 Advanced Harmony I	2		
MUS 222 Advanced Harmony I & Lab	1		
Free Elective	1		
ORC/PIA/INT/VOI 207 Major Performance	2		
BAN/CHO/ORC Major Ensemble	1		
PIA/VOI 203/205 Minor Performance	1		
RCT 101 Recital Attendance	0		
Total	16		
Notes			
TOTAL CREDIT HOURS COMPLETED: _____			
TOTAL CREDIT HOURS COMPLETED TOWARD GRADUATION IN MAJOR: _____			

ADVISOR'S NAME (PRINT): _____

ADIVSOR'S SIGNATURE: _____ DATE: _____

STUDENT'S SIGNATURE: _____ DATE: _____

CURRICULUM OUTLINE & AUDIT FORM

DEPARTMENT: Music and Performing Arts

MAJOR: Music EMPHASIS: Pre-Certification (MUE) MINOR: _____

STUDENT'S NAME: _____ HUID: _____ PHONE: _____

SOPHOMORE YEAR

SECOND SEMESTER COURSES	CREDITS	SEMESTER	GRADE
EDU 200 Foundations of Education	3		
Humanities Elective	3		
MUE 201 Percussion Methods	1		
MUS 212 Advanced Harmony II	2		
MUS 233 Advanced Harmony II & Lab	1		
Free Elective	3		
ORC/PIA/INT/VOI 208 Major Performance	2		
BAN/CHO/ORC Major Ensemble	1		
PIA/VOI 204/206 Minor Performance	1		
RCT 101 Recital Attendance	0		
Total	17		
Notes			
TOTAL CREDIT HOURS COMPLETED: _____			
TOTAL CREDIT HOURS COMPLETED TOWARD GRADUATION IN MAJOR: _____			

ADVISOR'S NAME (PRINT): _____

ADIVSOR'S SIGNATURE: _____ DATE: _____

STUDENT'S SIGNATURE: _____ DATE: _____

CURRICULUM OUTLINE & AUDIT FORM

DEPARTMENT: Music and Performing Arts

MAJOR: Music EMPHASIS: Pre-Certification (MUE) MINOR: _____

STUDENT'S NAME: _____ HUID: _____ PHONE: _____

**** AN APPLICATION FOR GRADUATION MUST BE SUBMITTED BY THE STUDENT TO THE REGISTRAR ONE YEAR PRIOR TO THE EXPECTED GRADUATION DATE. THE STUDENT MUST SUBMIT A GRADUATION UPDATE FORM IF HE/SE DOES NOT GRADUATE BY THE EXPECTED DATE.**

JUNIOR YEAR

FIRST SEMESTER COURSES	CREDITS	SEMESTER	GRADE
EDU 302 Human Growth & Development	3		
MUE 302 Basic Conducting	2		
MUS 305 History of Music II	3		
MUS 311 Contrapuntal Theory	2		
Social Science Elective	3		
ORC/PIA/INT/VOI 307 Major Performance	2		
BAN/CHO/ORC Major Ensemble	1		
RCT 101 Recital Attendance	0		
Total	16		
Notes			
TOTAL CREDIT HOURS COMPLETED: _____			
TOTAL CREDIT HOURS COMPLETED TOWARD GRADUATION IN MAJOR: _____			

ADVISOR'S NAME (PRINT): _____

ADIVSOR'S SIGNATURE: _____ DATE: _____

STUDENT'S SIGNATURE: _____ DATE: _____

CURRICULUM OUTLINE & AUDIT FORM

DEPARTMENT: Music and Performing Arts

MAJOR: Music EMPHASIS: Pre-Certification (MUE) MINOR: _____

STUDENT'S NAME: _____ HUID: _____ PHONE: _____

JUNIOR YEAR

**** AN APPLICATION FOR GRADUATION MUST BE SUBMITTED BY THE STUDENT TO THE REGISTRAR ONE YEAR PRIOR TO THE EXPECTED GRADUATION DATE. THE STUDENT MUST SUBMIT A GRADUATION UPDATE FORM IF HE/SE DOES NOT GRADUATE BY THE EXPECTED DATE. +**

SECOND SEMESTER COURSES	CREDITS	SEMESTER	GRADE
EDU 300 Curriculum in the Secondary School	3		
EDU 506* Diversity in Education	3		
MUS 306 History of Music III	3		
MUE 203 Brass Methods	1		
Social Science Elective	3		
PED Physical Education	1		
ORC/PIA/INT/VOI 308 Major Performance	2		
BAN/CHO/ORC Major Ensemble	1		
RCT 101 Recital Attendance	0		
Total	17		
Notes			
TOTAL CREDIT HOURS COMPLETED: _____			
TOTAL CREDIT HOURS COMPLETED TOWARD GRADUATION IN MAJOR: _____			

ADVISOR'S NAME (PRINT): _____

ADIVSOR'S SIGNATURE: _____ DATE: _____

STUDENT'S SIGNATURE: _____ DATE: _____

CURRICULUM OUTLINE & AUDIT FORM

DEPARTMENT: Music and Performing Arts

MAJOR: Music EMPHASIS: Pre-Certification (MUE) MINOR: _____

STUDENT'S NAME: _____ HUID: _____ PHONE: _____

SENIOR YEAR

FIRST SEMESTER COURSES	CREDITS	SEMESTER	GRADE
EDU 431* Assessment	3		
Free Electives	3		
MUE 202 String Methods	1		
MUE 204 Woodwind Methods	1		
MUE 530 Teaching Music in Elementary Schools	3		
MUS 318 Arranging and Orchestration	2		
ORC/PIA/INT/VOI 407 Major Performance	2		
BAN/CHO/ORC Major Ensemble	1		
RCT 101 Recital Attendance	0		
Total	16		
Notes			
TOTAL CREDIT HOURS COMPLETED: _____			
TOTAL CREDIT HOURS COMPLETED TOWARD GRADUATION IN MAJOR: _____			
List Required Courses Remaining for Graduation in Major:			
List Required Courses Remaining for Graduation in Minor:			
Required Forms Completed (check all that are completed):			
1. Graduation Application _____			
2. Course Substitutions _____			
3. Incompletes _____			
4. Transfer Credits _____			

ADVISOR'S NAME (PRINT): _____

ADIVSOR'S SIGNATURE: _____ DATE: _____

STUDENT'S SIGNATURE: _____ DATE: _____

CURRICULUM OUTLINE & AUDIT FORM

DEPARTMENT: Music and Performing Arts

MAJOR: Music EMPHASIS: Pre-Certification (MUE) MINOR: _____

STUDENT'S NAME: _____ HUID: _____ PHONE: _____

SENIOR YEAR

SECOND SEMESTER COURSES	CREDITS	SEMESTER	GRADE
EDU 517* Classroom Behavior & Management	3		
MUE 535* Teaching Music in Secondary Schools	3		
MUE 205/206 Vocal/Piano Methods	1		
MUE 303/304 Advanced Instrumental/Choral Conducting	2		
MUS 401 20 th Century Theory	2		
MUE 416/417/418 Choral/Marching Band/Orchestra Techniques	2		
ORC/PIA/INT/VOI 408 Major Performance	2		
BAN/CHO/ORC Major Ensemble	1		
RCT 101 Recital Attendance	0		
Total	16		

Notes

TOTAL CREDIT HOURS COMPLETED: _____

TOTAL CREDIT HOURS COMPLETED TOWARD GRADUATION IN MAJOR: _____

List Required Courses Remaining for Graduation in Major:

List Required Courses Remaining for Graduation in Minor:

Required Forms Completed (check all that are completed):

1. Graduation Application _____
2. Course Substitutions _____
3. Incompletes _____
4. Transfer Credits _____

TOTAL MAJOR CREDITS: _____

ADVISOR'S NAME (PRINT): _____

ADIVSOR'S SIGNATURE: _____ DATE: _____

STUDENT'S SIGNATURE: _____ DATE: _____

**The courses EDU 431, 506, 517, and MUE 535 are counted toward graduate degree requirements and are not a part of the 120 credit hours that count toward the Bachelor of Arts degree in Music.*

CURRICULUM OUTLINE & AUDIT FORM

DEPARTMENT: Music and Performing Arts

MAJOR: Master of Teaching (M.T.) EMPHASIS: Music PK-12 MINOR: _____

STUDENT'S NAME: _____ HUID: _____ PHONE: _____

OPTIONAL FIFTH YEAR (GRADUATE)

FIRST SEMESTER COURSES	CREDITS	SEMESTER	GRADE
EDU 608 Directed Practicum in Secondary Education	3		
EDU 610 Current Issues in Education	3		
EDU 623 Teaching Reading in Content Areas	3		
Total	9		
Notes			

SECOND SEMESTER COURSES	CREDITS	SEMESTER	GRADE
EDU 648 Student Teaching Internship PK-12*	9		
Total	9		
Notes			

**In order to enroll in EDU 64, students must pass the Praxis II: Music Content Knowledge Test (5113) with a minimum score of 160.*

Bachelor of Science in Music Recording Technology (BSMRT)

CURRICULUM OUTLINE & AUDIT FORM

DEPARTMENT: Music and Performing Arts

MAJOR: B.S. in Music EMPHASIS: Music Recording Technology MINOR: _____

STUDENT'S NAME: _____ HUID: _____ PHONE: _____

FRESHMAN YEAR

FIRST SEMESTER COURSES	CREDITS	SEMESTER	GRADE
COM 103 Oral Communication	3		
ENG 101	3		
MAT 110 College Mathematics	3		
PED Physical Education	1		
MUS 119 Aural Theory and Keyboard	1		
MUS 121 Written Theory I	2		
UNV 101 The Individual and Life	1		
ORC/PIA/INT/VOI 107 Major Performance	2		
BAN/CHO/ORC Major Ensemble	1		
RCT 101 Recital Attendance	0		
Total	17		
Notes			
*Students are required to have 6 semesters of RCT 101 .			
*Students must receive C or better in COM 103, ENG 101, ENG 102, MAT 110 and all major courses			
TOTAL CREDIT HOURS COMPLETED: _____			
TOTAL CREDIT HOURS COMPLETED TOWARD GRADUATION IN MAJOR: _____			

ADVISOR'S NAME (PRINT): _____

ADIVSOR'S SIGNATURE: _____ DATE: _____

STUDENT'S SIGNATURE: _____ DATE: _____

CURRICULUM OUTLINE & AUDIT FORM

DEPARTMENT: Music and Performing Arts

MAJOR: B.S. in Music EMPHASIS: Music Recording Technology MINOR: _____

STUDENT'S NAME: _____ HUID: _____ PHONE: _____

FRESHMAN YEAR

SECOND SEMESTER COURSES	CREDITS	SEMESTER	GRADE
ENG 102 Written	3		
HIS 106 World Civilizations II	3		
MUS 120 Aural Theory and Keyboard	1		
MUS 122 Written Theory II	2		
Natural Science Elective	3		
PED Physical Education	1		
ORC/PIA/INT/VOI 108 Major Performance	2		
BAN/CHO/ORC Major Ensemble	1		
RCT 101 Recital Attendance	0		
Total	16		
Notes			
TOTAL CREDIT HOURS COMPLETED: _____			
TOTAL CREDIT HOURS COMPLETED TOWARD GRADUATION IN MAJOR: _____			

ADVISOR'S NAME (PRINT): _____

ADIVSOR'S SIGNATURE: _____ DATE: _____

STUDENT'S SIGNATURE: _____ DATE: _____

CURRICULUM OUTLINE & AUDIT FORM

DEPARTMENT: Music and Performing Arts

MAJOR: B.S. in Music EMPHASIS: Music Recording Technology MINOR: _____

STUDENT'S NAME: _____ HUID: _____ PHONE: _____

SOPHOMORE YEAR

FIRST SEMESTER COURSES	CREDITS	SEMESTER	GRADE
MRT 225 Introduction to Audio Recording I	3		
MUS 211 Advanced Harmony I	2		
MUS 222 Advanced Harmony I & Lab	1		
Behavioral Science Elective	3		
ORC/PIA/INT/VOI 207 Major Performance	2		
BAN/CHO/ORC Major Ensemble	1		
PIA/VOI 103/105 Minor Performance	1		
RCT 101 Recital Attendance	0		
Total	13		
Notes			
TOTAL CREDIT HOURS COMPLETED: _____			
TOTAL CREDIT HOURS COMPLETED TOWARD GRADUATION IN MAJOR: _____			

ADVISOR'S NAME (PRINT): _____

ADIVSOR'S SIGNATURE: _____ DATE: _____

STUDENT'S SIGNATURE: _____ DATE: _____

CURRICULUM OUTLINE & AUDIT FORM

DEPARTMENT: Music and Performing Arts

MAJOR: B.S. in Music EMPHASIS: Music Recording Technology MINOR: _____

STUDENT'S NAME: _____ HUID: _____ PHONE: _____

SOPHOMORE YEAR

SECOND SEMESTER COURSES	CREDITS	SEMESTER	GRADE
Social Science Elective	3		
MRT 226 Audio Recording II	2		
MUS 212 Advanced Harmony II	2		
MUS 233 Advanced Harmony II & Lab	1		
Free Electives	3		
ORC/PIA/INT/VOI 208 Major Performance	2		
BAN/CHO/ORC Major Ensemble	1		
PIA/VOI 104/106 Minor Performance	1		
RCT 101 Recital Attendance	0		
Total	15		
Notes			
TOTAL CREDIT HOURS COMPLETED: _____			
TOTAL CREDIT HOURS COMPLETED TOWARD GRADUATION IN MAJOR: _____			

ADVISOR'S NAME (PRINT): _____

ADIVSOR'S SIGNATURE: _____ DATE: _____

STUDENT'S SIGNATURE: _____ DATE: _____

CURRICULUM OUTLINE & AUDIT FORM

DEPARTMENT: Music and Performing Arts

MAJOR: B.S. in Music EMPHASIS: Music Recording Technology MINOR: _____

STUDENT'S NAME: _____ HUID: _____ PHONE: _____

**** AN APPLICATION FOR GRADUATION MUST BE SUBMITTED BY THE STUDENT TO THE REGISTRAR ONE YEAR PRIOR TO THE EXPECTED GRADUATION DATE. THE STUDENT MUST SUBMIT A GRADUATION UPDATE FORM IF HE/SE DOES NOT GRADUATE BY THE EXPECTED DATE.**

JUNIOR YEAR

FIRST SEMESTER COURSES	CREDITS	SEMESTER	GRADE
HUM 201 Humanities I	3		
THE 201 Stagecraft I	3		
MUS 305 History of Music II	3		
MRT 325 Audio Engineering 1	2		
MRT 327 Electronic Music	2		
ORC/PIA/INT/VOI 307 Major Performance	2		
BAN/CHO/ORC Major Ensemble	1		
RCT 101 Recital Attendance	0		
Total	16		
Notes			
TOTAL CREDIT HOURS COMPLETED: _____			
TOTAL CREDIT HOURS COMPLETED TOWARD GRADUATION IN MAJOR: _____			

ADVISOR'S NAME (PRINT): _____

ADIVSOR'S SIGNATURE: _____ DATE: _____

STUDENT'S SIGNATURE: _____ DATE: _____

CURRICULUM OUTLINE & AUDIT FORM

DEPARTMENT: Music and Performing Arts

MAJOR: B.S. in Music EMPHASIS: Music Recording Technology MINOR: _____

STUDENT'S NAME: _____ HUID: _____ PHONE: _____

JUNIOR YEAR

**** AN APPLICATION FOR GRADUATION MUST BE SUBMITTED BY THE STUDENT TO THE REGISTRAR ONE YEAR PRIOR TO THE EXPECTED GRADUATION DATE. THE STUDENT MUST SUBMIT A GRADUATION UPDATE FORM IF HE/SE DOES NOT GRADUATE BY THE EXPECTED DATE. +**

SECOND SEMESTER COURSES	CREDITS	SEMESTER	GRADE
Humanities Elective	3		
MUS 306 History of Music III	3		
MRT 326 Audio Engineering II	2		
Free Electives	3		
ORC/PIA/INT/VOI 308 Major Performance	2		
BAN/CHO/ORC Major Ensemble	1		
RCT 101 Recital Attendance	0		
Total	14		
Notes			
TOTAL CREDIT HOURS COMPLETED: _____			
TOTAL CREDIT HOURS COMPLETED TOWARD GRADUATION IN MAJOR: _____			

ADVISOR'S NAME (PRINT): _____

ADIVSOR'S SIGNATURE: _____ DATE: _____

STUDENT'S SIGNATURE: _____ DATE: _____

CURRICULUM OUTLINE & AUDIT FORM

DEPARTMENT: Music and Performing Arts

MAJOR: B.S. in Music EMPHASIS: Music Recording Technology MINOR: _____

STUDENT'S NAME: _____ HUID: _____ PHONE: _____

SENIOR YEAR

FIRST SEMESTER COURSES	CREDITS	SEMESTER	GRADE
MUS 311 Contrapuntal Theory	2		
MRT 425 Advanced Audio Techniques I	2		
MUS 407 Business of Music I	3		
ENG 421 Introduction to Film Making	3		
Free Electives	2		
ORC/PIA/INT/VOI 407 Major Performance	2		
BAN/CHO/ORC Major Ensemble	1		
RCT 101 Recital Attendance	0		
Total	15		
Notes			
TOTAL CREDIT HOURS COMPLETED: _____			
TOTAL CREDIT HOURS COMPLETED TOWARD GRADUATION IN MAJOR: _____			
List Required Courses Remaining for Graduation in Major:			
List Required Courses Remaining for Graduation in Minor:			
Required Forms Completed (check all that are completed):			
1. Graduation Application _____			
2. Course Substitutions _____			
3. Incompletes _____			
4. Transfer Credits _____			

ADVISOR'S NAME (PRINT): _____

ADIVSOR'S SIGNATURE: _____ DATE: _____

STUDENT'S SIGNATURE: _____ DATE: _____

CURRICULUM OUTLINE & AUDIT FORM

DEPARTMENT: Music and Performing Arts

MAJOR: B.S. in Music EMPHASIS: Music Recording Technology MINOR: _____

STUDENT'S NAME: _____ HUID: _____ PHONE: _____

SENIOR YEAR

SECOND SEMESTER COURSES	CREDITS	SEMESTER	GRADE
MRT 426 Advanced Audio Techniques II	2		
MUS 408 Business of Music II	3		
MRT 427 Recording Workshop	2		
MRT 429 Recording Studio Internship	4		
MUS 401 20 th Century Theory	2		
ORC/PIA/INT/VOI 408 Major Performance	2		
BAN/CHO/ORC Major Ensemble	1		
RCT 101 Recital Attendance	0		
Total	16		

Notes:

TOTAL CREDIT HOURS COMPLETED: _____
 TOTAL CREDIT HOURS COMPLETED TOWARD GRADUATION IN MAJOR: _____

List Required Courses Remaining for Graduation in Major:

List Required Courses Remaining for Graduation in Minor:

Required Forms Completed (check all that are completed):

1. Graduation Application _____
2. Course Substitutions _____
3. Incompletes _____
4. Transfer Credits _____

TOTAL MAJOR CREDITS: _____

ADVISOR'S NAME (PRINT): _____

ADIVSOR'S SIGNATURE: _____ DATE: _____

STUDENT'S SIGNATURE: _____ DATE: _____

Bachelor of Science in Music (Audio Production Emphasis) (MAP)

CURRICULUM OUTLINE & AUDIT FORM

DEPARTMENT: Music and Performing Arts

MAJOR: B.S. in Music EMPHASIS: Audio Production MINOR: _____

STUDENT'S NAME: _____ HUID: _____ PHONE: _____

FRESHMAN YEAR

FIRST SEMESTER COURSES	CREDITS	SEMESTER	GRADE
ENG 101 Written Communication I	3		
HIS 106 World Civilizations II	3		
MAT 110 College Mathematics	3		
PED Physical Education	1		
MUS 119 Aural Theory and Keyboard	1		
MUS 121 Written Theory I	2		
UNV 101 The Individual and Life	1		
PIA 103 Minor Performance	1		
BAN/CHO/ORC Major Ensemble	1		
RCT 101 Recital Attendance	0		
Total	16		
Notes			
*Students are required to have 6 semesters of RCT 101 .			
*Students must receive C or better in COM 103, ENG 101, ENG 102, MAT 110 and all major courses			
TOTAL CREDIT HOURS COMPLETED: _____			
TOTAL CREDIT HOURS COMPLETED TOWARD GRADUATION IN MAJOR: _____			

ADVISOR'S NAME (PRINT): _____

ADIVSOR'S SIGNATURE: _____ DATE: _____

STUDENT'S SIGNATURE: _____ DATE: _____

CURRICULUM OUTLINE & AUDIT FORM

DEPARTMENT: Music and Performing Arts

MAJOR: B.S. in Music EMPHASIS: Audio Production MINOR: _____

STUDENT'S NAME: _____ HUID: _____ PHONE: _____

FRESHMAN YEAR

SECOND SEMESTER COURSES	CREDITS	SEMESTER	GRADE
COM 103 Oral Communication	3		
ENG 102 Written Communication II	3		
Social Science Elective	3		
Natural Science Elective	3		
PED Physical Education	1		
MUS 120 Aural Theory and Keyboard	1		
MUS 122 Written Theory II	2		
PIA 104 Minor Performance	1		
BAN/CHO/ORC Major Ensemble	1		
RCT 101 Recital Attendance	0		
Total	18		
Notes			
TOTAL CREDIT HOURS COMPLETED: _____			
TOTAL CREDIT HOURS COMPLETED TOWARD GRADUATION IN MAJOR: _____			

ADVISOR'S NAME (PRINT): _____

ADIVSOR'S SIGNATURE: _____ DATE: _____

STUDENT'S SIGNATURE: _____ DATE: _____

CURRICULUM OUTLINE & AUDIT FORM

DEPARTMENT: Music and Performing Arts

MAJOR: B.S. in Music EMPHASIS: Audio Production MINOR: _____

STUDENT'S NAME: _____ HUID: _____ PHONE: _____

SOPHOMORE YEAR

FIRST SEMESTER COURSES	CREDITS	SEMESTER	GRADE
Free Electives	3		
Free Electives	3		
HUM 201 Humanities I	3		
MRT 225 Introduction to Audio Recording I	3		
MUS 211 Advanced Harmony I	2		
MUS 222 Advanced Harmony I & Lab	1		
BAN/CHO/ORC Major Ensemble	1		
PIA 203 Minor Performance	1		
RCT 101 Recital Attendance	0		
Total	17		
Notes			
TOTAL CREDIT HOURS COMPLETED: _____			
TOTAL CREDIT HOURS COMPLETED TOWARD GRADUATION IN MAJOR: _____			

ADVISOR'S NAME (PRINT): _____

ADIVSOR'S SIGNATURE: _____ DATE: _____

STUDENT'S SIGNATURE: _____ DATE: _____

CURRICULUM OUTLINE & AUDIT FORM

DEPARTMENT: Music and Performing Arts

MAJOR: B.S. in Music EMPHASIS: Audio Production MINOR: _____

STUDENT'S NAME: _____ HUID: _____ PHONE: _____

SOPHOMORE YEAR

SECOND SEMESTER COURSES	CREDITS	SEMESTER	GRADE
Free Electives	3		
Humanities Elective	3		
Behavioral Science Elective	3		
MRT 226 Audio Recording II	2		
MUS 212 Advanced Harmony II	2		
MUS 233 Advanced Harmony II & Lab	1		
BAN/CHO/ORC Major Ensemble	1		
PIA 204 Minor Performance	1		
RCT 101 Recital Attendance	0		
Total	16		
Notes			
TOTAL CREDIT HOURS COMPLETED: _____			
TOTAL CREDIT HOURS COMPLETED TOWARD GRADUATION IN MAJOR: _____			

ADVISOR'S NAME (PRINT): _____

ADIVSOR'S SIGNATURE: _____ DATE: _____

STUDENT'S SIGNATURE: _____ DATE: _____

CURRICULUM OUTLINE & AUDIT FORM

DEPARTMENT: Music and Performing Arts

MAJOR: B.S. in Music EMPHASIS: Audio Production MINOR: _____

STUDENT'S NAME: _____ HUID: _____ PHONE: _____

**** AN APPLICATION FOR GRADUATION MUST BE SUBMITTED BY THE STUDENT TO THE REGISTRAR ONE YEAR PRIOR TO THE EXPECTED GRADUATION DATE. THE STUDENT MUST SUBMIT A GRADUATION UPDATE FORM IF HE/SE DOES NOT GRADUATE BY THE EXPECTED DATE.**

JUNIOR YEAR

FIRST SEMESTER COURSES	CREDITS	SEMESTER	GRADE
Free Electives	3		
MUS 305 History of Music II	3		
MUS 407 Business of Music I	3		
MRT 325 Audio Engineering 1	2		
BAN/CHO/ORC Major Ensemble	1		
PIA 303 Minor Performance	1		
RCT 101 Recital Attendance	0		
Total	13		
Notes			
TOTAL CREDIT HOURS COMPLETED: _____			
TOTAL CREDIT HOURS COMPLETED TOWARD GRADUATION IN MAJOR: _____			

ADVISOR'S NAME (PRINT): _____

ADIVSOR'S SIGNATURE: _____ DATE: _____

STUDENT'S SIGNATURE: _____ DATE: _____

CURRICULUM OUTLINE & AUDIT FORM

DEPARTMENT: Music and Performing Arts

MAJOR: B.S. in Music EMPHASIS: Audio Production MINOR: _____

STUDENT'S NAME: _____ HUID: _____ PHONE: _____

JUNIOR YEAR

**** AN APPLICATION FOR GRADUATION MUST BE SUBMITTED BY THE STUDENT TO THE REGISTRAR ONE YEAR PRIOR TO THE EXPECTED GRADUATION DATE. THE STUDENT MUST SUBMIT A GRADUATION UPDATE FORM IF HE/SE DOES NOT GRADUATE BY THE EXPECTED DATE. +**

SECOND SEMESTER COURSES	CREDITS	SEMESTER	GRADE
Free Electives	3		
Free Electives	3		
MUS 306 History of Music III	3		
MRT 326 Audio Engineering II	2		
BAN/CHO/ORC Major Ensemble	1		
PIA 304 Minor Performance	1		
RCT 101 Recital Attendance	0		
Total	13		
Notes			
TOTAL CREDIT HOURS COMPLETED: _____			
TOTAL CREDIT HOURS COMPLETED TOWARD GRADUATION IN MAJOR: _____			

ADVISOR'S NAME (PRINT): _____

ADIVSOR'S SIGNATURE: _____ DATE: _____

STUDENT'S SIGNATURE: _____ DATE: _____

CURRICULUM OUTLINE & AUDIT FORM

DEPARTMENT: Music and Performing Arts

MAJOR: B.S. in Music EMPHASIS: Audio Production MINOR: _____

STUDENT'S NAME: _____ HUID: _____ PHONE: _____

SENIOR YEAR

FIRST SEMESTER COURSES	CREDITS	SEMESTER	GRADE
Free Electives	2		
Free Electives	3		
Free Electives	3		
MRT 327 Electronic Music	2		
MUS 201 Music of African Americans	3		
RCT 101 Recital Attendance	0		
Total	13		
Notes			
TOTAL CREDIT HOURS COMPLETED: _____			
TOTAL CREDIT HOURS COMPLETED TOWARD GRADUATION IN MAJOR: _____			
List Required Courses Remaining for Graduation in Major:			
List Required Courses Remaining for Graduation in Minor:			
Required Forms Completed (check all that are completed):			
1. Graduation Application _____			
2. Course Substitutions _____			
3. Incompletes _____			
4. Transfer Credits _____			

ADVISOR'S NAME (PRINT): _____

ADIVSOR'S SIGNATURE: _____ DATE: _____

STUDENT'S SIGNATURE: _____ DATE: _____

CURRICULUM OUTLINE & AUDIT FORM

DEPARTMENT: Music and Performing Arts

MAJOR: B.S. in Music EMPHASIS: Audio Production MINOR: _____

STUDENT'S NAME: _____ HUID: _____ PHONE: _____

SENIOR YEAR

SECOND SEMESTER COURSES	CREDITS	SEMESTER	GRADE
Free Electives	2		
Free Electives	2		
Free Electives	3		
MUS 202 Music of African Americans II, History of Jazz	3		
MRT 429 Recording Studio Internship	4		
RCT 101 Recital Attendance	0		
Total	14		
Notes			
TOTAL CREDIT HOURS COMPLETED: _____			
TOTAL CREDIT HOURS COMPLETED TOWARD GRADUATION IN MAJOR: _____			
List Required Courses Remaining for Graduation in Major:			
List Required Courses Remaining for Graduation in Minor:			
Required Forms Completed (check all that are completed):			
1. Graduation Application _____			
2. Course Substitutions _____			
3. Incompletes _____			
4. Transfer Credits _____			

TOTAL MAJOR CREDITS: _____

ADVISOR'S NAME (PRINT): _____

ADIVSOR'S SIGNATURE: _____ DATE: _____

STUDENT'S SIGNATURE: _____ DATE: _____

COURSES MAP STUDENTS CAN SELECT FOR THEIR FREE ELECTIVE REQUIREMENTS

Web Design and Production (JAC 301, 4 cr.) (Reynolds)- Music majors may be interested in this user-friendly course that teaches students to code, create, and populate their own websites featuring their creative works.

Animation and Motion Graphics (JAC 451-01, 3 cr.) (Moore)- This is the companion course to JAC 265 that would be ideal for music majors and will assist them in enhancing their production skills.

Feature Writing (JAC 412, 3 cr.) (Waltz)- Suitable for music majors who wish to produce non-journalistic, creative writing to accompany their compositions.

Digital Media Innovation (JAC 450-02, 3 cr.) (Moore)- This course will introduce music majors to the basics of visual design.

Crisis Communication (JAC 425-02, 3 cr.) (Ford)- Essential for students interested in managing their public and professional images.

SOME ADDITIONAL COURSES ARE LISTED ON PAGE 79 OF THIS HANDBOOK.

Some Free Elective Options for MAP Students

33 credits of Free Electives are required for the MAP program.

ENGLISH

Course Number	Course Title	Credit Hours
ENG 340 ENG	The Business of Film	3
414 ENG 398	Introduction to Motion Pictures	3
ENG 421	Professional Internship	3
	Introduction to Filmmaking	3

JORNALISM & COMMUNICATION

Course Number	Course Title	Credit Hours
JAC 101	Media in a Multicultural Society Introduction	3
JAC 110	to Media Writing	3
JAC 200	Introduction to Visual Media	3
JAC 230	Principles of Advertising	3
JAC 265	Introduction to Radio/Television Production	3
JAC 301	Web Design & Production	4
JAC 406	Media Management	3
JAC 412	Feature Writing	3
JAC 425	Crisis Communication	3
JAC 427	Event Management	3
JAC 450	Digital Media Innovation	3
JAC 451	Animation and Motion Graphics	3

MANAGEMENT

Course Number	Course Title	Credit Hours
MGMT 200*	Introduction to Business	3
MGMT 205*	Computer Concepts in Business Management	3
MGT 330 MGT	of Small Businesses	3
340	Business Communication	3

MUSIC RECORDING TECHNOLOGY

Course Number	Course Title	Credit Hours
MRT 425 MRT	Advanced Audio Recording Techniques I	2
426 MRT 427	Advanced Audio Recording Techniques II	2
	Recording Workshop I	2

MUSIC

Course Number	Course Title	Credit Hours
MUS 408	Business of Music	3

THEATRE

Course Number	Course Title	Credit Hours
THE 201	Stagecraft I	3
THE 202	Stagecraft II	3
THE 205	Theatre History	3
THE 252	Playwriting I	3
THE 305	Directing I	3
THE 355	Technical Theatre Workshop I	3

*Course offered through HU Online and requires an application prior to enrollment; Main Campus students can only transfer 6 credits from HU Online to the Main Campus.

THE MINOR IN MUSIC CURRICULUM

Music minors must audition prior to admittance into the program: solo performance on keyboard, voice, strings, or wind/brass instruments. Minors must complete a diagnostic music theory exam.

Required Curriculum

Course Number	Course Title	Credit Hours
MUS 119	Aural Theory & Keyboard I	1
MUS 120	Aural Theory & Keyboard II	1
MUS 121	Written Theory I	2
MUS 122	Written Theory II	2
MUS 204	Survey of Music History and Literature	2
MUE 207	Computer Literacy for Musicians	3
Minor Performance 103	Applied Minor Lessons	1
Minor Performance 104	Applied Minor Lessons	1
Minor Performance 203	Applied Minor Lessons	1
Minor Performance 204	Applied Minor Lessons	1
PIA 103	Applied Minor Piano	1
PIA 104	Applied Minor Piano	1
PIA 203	Applied Minor Piano	1
PIA 204	Applied Minor Piano	1
BAN 101, BAN 111, BAN 112, CHO 101, CHO 102, or ORC 101	Band or Choir, 1 hour per semester for 4 semesters	4
RCT 101	Recital Attendance (4 semesters)	0 (but required for degree)
Electives in MUE, MRT, or MUS		11

Total Hours 34 hours

Elective Options

Course Number	Course Title	Credit Hours
MRT 225	Introduction to Audio Engineering	3
MRT 226	Audio Recording II	2
MUE 201	Percussion Methods	1
MUE 202	String Methods	1
MUE 203	Brass Methods	1
MUE 204	Woodwind Methods	1
MUE 205	Vocal Methods	1
MUE 206	Piano Methods	1
MUE 302*	Basic Conducting	1
MUS 211 and 222*	Advanced Harmony I and Lab	3
MUS 212 and 233*	Advanced Harmony II and Lab	3
ORC 205	Small Ensemble	1
PIA 303/304, 403/404	Applied Minor Piano	1 each
STR 303/304, 403/404	Applied Minor Strings	1 each
INT 304, 403/404	Applied Minor Instruments	1 each
VOI 303/304, 403/404	Applied Minor Voice	1 each
ORG 303/304, 403/404	Applied Minor Organ	1 each

*Prerequisites required.

FEE POLICY FOR PRIVATE LESSONS

Music majors and non-majors who take private lessons will be assessed \$35.00 per one-hour applied lesson and \$17.50 per half-hour lesson each week of the semester. The fee will be assessed on a semester basis.

**Hampton University
Hampton, VA 23668
Department of Music and Performing Arts**

Daily Practice Log and Applied Lesson Journal

Name _____ Applied Instructor _____ Date _____

Time In _____ Time Out _____

Record each independent applied practice session using the following components as guidelines for successful practice. Turn in the log each week at the beginning of your private lesson. Each component is worth twenty (20) points and will be graded each week to assess the applied lesson grade.

Repertoire Listing

Assignment: _____	Date Accomplished: _____
_____	Date Accomplished: _____
_____	Date Accomplished: _____

Warm-up/Technical Exercises: (list and describe purpose)

1. _____
2. _____
3. _____
4. _____

Technical Focus (What technical things did you work on? i.e.; breathing, resonance, etudes, etc.)

1. _____
2. _____
3. _____
4. _____

Diction: (I.P.A.) or translations worked on:

1. _____
2. _____
3. _____

Memorization Pieces

1. _____ Notes/Txt. mm. _____ to mm. _____
2. _____ Notes/Txt. mm. _____ to mm. _____
3. _____ Notes/Txt. mm. _____ to mm. _____
4. _____ Notes/Txt. mm. _____ to mm. _____

Musical Notations:

Rhythm Study-Focus MM.-MM. Per Piece

1. _____
2. _____
3. _____
4. _____

Other Components of Practice: (keyboard work, ear-training, totally technical work, etc.)

Self-Evaluation Narrative (describe how your practice session went):

EXIT REQUIREMENTS FOR GRADUATION (MUSIC)

In addition to completing course work for graduation, students are required to pass a piano proficiency examination at the end of PIA 204, a Junior Comprehensive Examination, a Junior Recital (for Performance and Pre-Certification students), and a Senior Recital.*

***Students must apply for graduation on year in advance of the anticipated graduation date; for example, graduation date May 2025, application date May 2024.**

Piano Proficiency Examination

Bachelor of Arts in Music (Performance Emphasis) and Bachelor of Arts in Music (Pre-Certification) majors must complete a piano proficiency examination. This examination will be administered after PIA 204 for voice, instrumental and string majors.

The purpose of this examination is to evaluate the piano skills of students in the BAP and BA/MT programs. Instrumental, string, and vocal major performance students must complete this examination successfully.

The Piano Proficiency Examination is a 20-minute examination conducted by the piano faculty.

Students must:

- Play major and minor scales.
- Sight-read.
- Play a memorized selection.
- Play an accompaniment.

DEPARTMENT OF MUSIC AND PERFORMING
ARTS PIANO PROFICIENCY EVALUATOR'S FORM

SCALES

PASSED

FAILED

Major _____

Minor _____

PREPARED COMPOSITION

Title _____

Composer _____

PATRIOTIC SONG AND/OR ACCOMPANIMENT

Title _____

Title _____

SIGHT-READING

Title _____

Composer _____

OVERALL RECOMMENDATION

Evaluator's _____

Signature Date _____

The Junior Comprehensive Examination

1. Each student must file an application to complete the examination during the 307-level of applied study. The application is due in the Department of Music and Performing Arts office by 5:00 PM on the last day of the midterm examination period.
2. Students assigned to the 307-level of applied study should schedule rehearsals with the accompanist for at least two sessions before the examination.
3. Repertoire for the examination should be commensurate with the prior semesters of study.
4. All music faculty will evaluate the examination.
5. Two copies of all compositions to be performed for the examination will be provided for the faculty panel. The editions used for this purpose should be the same as those performed.
6. After the successful completion of the Junior Comprehensive Examination, the faculty jurors can recommend the following:
 - a. **A Basic Junior Recital** (25 minutes of music is required for the BA/MT and BAP programs.)
 - b. **A Basic Senior Recital** (25 minutes of music is required for the BA/MT and BAP programs.)
 - c. **A Lecture Recital** (for BSMRT majors only—30 minutes of music is required.)*
 - i. *This option is available upon recommendation of the faculty jurors only.
 - d. **A Senior Music Project** (for MAP majors only as recommended by faculty at the conclusion of the Junior Comprehensive Examination)*
 - i. *Students must present 5-7 recorded compositions utilizing classical music/popular music (only one can be popular music, including R&B, Rock, Hip-Hop, Soul, etc.). Choose from the following list of commercial options: a fight scene, game theme, chase scene, Broadway medley, and commercial jingle. The presentation will include one arrangement; one song with two arrangements as well as a film track sheet; production notes, and a description of musical intent.
 - e. **A Senior Research Paper** (for BSMRT majors only if recommended by faculty at the conclusion of the Junior Comprehensive Examination)*
 - i. *This exit requirement is comprised of a research paper for BSMRT majors, and would be submitted in lieu of a Senior Recital or Senior Lecture Recital as an alternative final exit requirement (see page 105 for the research paper criteria).
 - f. **An Honors Senior Recital** (45 minutes of music is required; an average score of 90 or above on the Junior Comprehensive Examination is required; a cumulative grade point of 3.5 and a Department average of at least 3.0 is required.)
 - g. **An Artist Senior Recital** (45 minutes of music is required; an average score of 90 or above on the Junior Comprehensive Examination is required; a cumulative grade point of 2.5 and a Department average of at least 3.0 is required.)
 - h. Students meeting the criteria for the **Honors** or **Artist** recital must be recommended by faculty at the time of the 307-level Junior Comprehensive Exam.
7. Students who fail to take this examination during the 307-level of applied study will receive the “F” grade for the 307-level of applied study, unless appropriate documentation is provided. Students who fail the examination itself will fail the 307-level of applied study and must retake both the class and the Junior Comprehensive Examination.
8. MRT 326 and MRT 327 must be completed or in progress.

**THE DEPARTMENT OF MUSIC AND PERFORMING ARTS
HAMPTON UNIVERSITY
HAMPTON, VIRGINIA**

The Junior Comprehensive Examination Requirement

The Junior Comprehensive Examination is administered to evaluate student development as a music major at Hampton University. The examination has three (3) major components:

Performance Component (BAP, BSMRT, BS/MT) Students must perform repertoire commensurate with the Junior level of proficiency.

- A. A list of all repertoires from the 107-level through the junior level must be provided. This list must include the correct title and opus number (if applicable), movement (if applicable), and composer/arranger.
- B. Fourteen (14) minutes of music must be prepared.
- C. Professional attire (i.e., coat and tie for men, dress or dress suits for women) must be worn.

Performance Component (MAP)

- A. The Music Audio Production student will submit 3-5 individual .mp3 recordings of recorded tracks inclusive of 10-12 minutes utilizing classical/popular/commercial music (only one can be popular music, including: R&B, Rock, Hip-Hop, Soul, etc.); other tracks can be for a fight scene, game theme, chase scene, Broadway medley, or commercial jingle. The following music production elements will be employed in one or more of the tracks:
 - a non-rhythmic element.
 - a non-melodic element.
 - freely-composed elements.
 - an arrangement of preexisting literature.
 - two different mixes of a single song.

During the Junior Comp, the student will explain the intent of each track and how it was conceived/created/developed before performance. Each track may be stopped by the Junior Comprehensive Faculty to ensure there is sufficient time to present all prepared tracks. An engineering track sheet with input list, production notes, a stage plot(s) if applicable, and a description of musical intent must be created for each track and will be submitted with the application and written paper.

- a. Note that lyrics for this assignment must fall within the Hampton University Code of Conduct.
- b. If there are samples in your work, citations must be provided.

Writing Component: Students must submit a written paper along with the examination application.

Choose a researchable topic or trend in your area of study to discuss (Music Performance, Music Recording, or Music Education). Please indicate how your career goals or studies in music are relevant to the topic or trend chosen. Your paper should contain the following additional items:

- A. Correct grammar and syntax.
- B. A minimum of 500 words.
- C. Established guidelines from writing manuals (e.g. the Modern Language Association [MLA], Turabian, Chicago Manual of Style, or American Psychological Association [APA]). Note: Students MUST declare the writing style on the completed application.
- D. A minimum of four (4) credible, cited sources (both print and internet sources) within the body of the paper and a reference or bibliography page.
- E. A cover sheet (an example is provided on page 90 of this Handbook).
- F. Double-spacing at 12-point Times or Times New Roman font.

- G. MAP students should include the following in their writing component:
- a. The production process and sound design method.
 - b. Your approach to using a microphone to capture a performance.
 - c. How emotion is presented in your music.
 - d. Ways you can focus the listener's attention to the message of the music.
 - e. References that support your statements.

Oral Component: Students must provide answers to questions asked by the faculty jurors during six (6) minutes of interview time. The questions will be related to the following:

- A. The music study from the freshman year to the current year.
- B. The writing component from the Junior Comprehensive Examination Packet.
- C. The process of Audio Production.

Students cannot apply for the Junior Comprehensive Exam until the following courses are completed successfully: MUS 100, 119, 120, 121, 122, and MRT 325. For Music Recording Technology Majors, the INT/VOI/PIA/ORG 107-108 and INT/VOI/PIA/ORG 207-208 music classes must be completed as well.

**HAMPTON UNIVERSITY
HAMPTON, VIRGINIA
DEPARTMENT OF MUSIC AND PERFORMING ARTS**

JUNIOR COMPREHENSIVE EXAMINATION APPLICATION

(Please type using size 12, Times New Roman, font.)

The information in this application should reflect your total development as a music major in three areas: performance, writing, and oral. You will be evaluated on the appearance of this form as well as the quality of your written statements. All applications must be filed in the Department of Music and Performing Arts no later than the last day of the midterm exam period. Think very carefully before you write.

For the MAP student, this application form and all of the supporting materials must be submitted digitally via email to the music office and include:

- a CC: to the Chair of MAPA and the Coordinator for Recording Technology Programs.
- 3-5 recorded tracks in the .mp3 format.
- an engineering track sheet with input list, production notes, stage plot(s) if applicable, and a description of musical intent along with the examination.
- the application and a cover sheet.

If the submission is too large to send via email, then a cloud-based service should be utilized and a link emailed to all parties stated above which will have full rights to view and download the materials without having to request permission.

Please include the following in this application:

Name _____ Class _____ Instructor _____ Date _____

I. Repertoire (BSMRT, BA/MT, & BAP) and Course List (MAP, BSMRT, BA/MT, & BAP)

- a. **Form I** must contain a list of music prepared for this examination (Junior Comprehensive Examination Repertoire).
- b. **Form II** must contain a cumulative list of all compositions studied and/or performed from your high school career through the first semester of the Junior year (Junior Comprehensive Repertoire List). Please list all repertoires correctly with title, opus number (if applicable), movement (if applicable), and composer.
- c. **Form III** contains a list of music courses that should have been completed with a passing grade before you take this exam. Please indicate on the form which courses you have completed.
- d. **Form IV** contains a required request from the **BSMRT** student to perform an original composition-recording at the Senior Recital contingent on successful completion of the Senior Hearing.

II. Score Copies (BSMRT, BS/MT, and BAP Only)

Jurors must be provided with two (2) copies of each composition being performed. The editions must be the same as those of the works that are performed. Students are responsible for the copying of their music outside the Department of Music and Performing Arts.

III. Writing Component (MAP, BSMRT, BA/MT, and BAP)

Students must submit a written paper (an example is provided). Choose a researchable topic or trend in your area to discuss (Music Performance, Music Recording, Audio Production, or Music Education). Please indicate how your career goals or studies in music are relevant to the topic or trend chosen.

Signature of Student _____

Signature of Applied Instructor _____

Signature of Area Coordinator _____

Date _____

Sample essay cover sheet

**DEPARTMENT OF MUSIC AND PERFORMING
ARTS HAMPTON UNIVERSITY
HAMPTON, VIRGINIA**

The Junior Comprehensive Examination Writing Component

Paper Title

Submitted by

Student Name

**In partial fulfillment of the Bachelor of _____ degree
In Music _____**

Date

**Applied Professor Name
Course Name and Section**

[illegible]

FORM II
JUNIOR COMPREHENSIVE
CUMULATIVE REPERTOIRE LIST
MOVEMENT (IF APPLICABLE)

TITLE OF WORK

COMPOSER

SEMESTER I (107)

SEMESTER II (108)

SEMESTER III (207)

FORM II (Page 2)
JUNIOR COMPREHENSIVE
CUMULATIVE REPERTOIRE LIST

TITLE OF WORK

MOVEMENT (IF APPLICABLE)

COMPOSER

SEMESTER IV (208)

SEMESTER V (307)

FORM III
JUNIOR COMPREHENSIVE EXAMINATION
COMPLETED COURSES IN MUSIC

Student _____

Degree/Emphasis _____ Audio Production _____ Music Education _____ Music Performance _____ Music Recording Technology _____

Course	Semester Successfully Completed	Course	Semester Successfully Completed
Music Theory		Music Education	
MUS 000		MUE 207	
MUS 119		MUE 201	
MUS 120		MUE 204	
MUS 121		MUS 302	
MUS 122			
MUS 211		Performance Emphasis	
MUS 212 ¹		MUS 309	
*MUS 222			
*MUS 233 ¹			
Music History		Music Recording and Technology	
MUS 204		MRT 225	
MUS 305		MRT 226	
Major Performance		Minor Performance	
PER 107		PIA/VOI 103/105	
PER 108		PIA/VOI 104/106	
PER 207		PIA/VOI 203/205	
PER 208		PIA/VOI 204/205	
PER 307			
		Recital Attendance	
Ensemble		RCT 101	
BAN/CHO/ORC 101		RCT 101	
BAN 11/112 CHO 101/102 ORC 101		RCT 101	
BAN/CHO/ORC 101		RCT 101	
BAN 111/112 CHO 101/102 ORC 101		RCT 101	
BAN/CHO/ORC 101			
		¹ If required to take MUS 000, then should be in-progress	

*Exception Approved by Chair.

FORM IV

JUNIOR COMPREHENSIVE EXAMINATION

This form must be used by the BSMRT student to provide a required petition for performance of an original composition-recording at the Senior Recital contingent on succesful completion of the Senior Hearing.

Name _____ HU ID # _____

Preferred Email _____

Address Phone Number _____ Academic Advisor _____

Give a brief description (at least 3 sentences) of your proposed original composition/recording. Address the following

What is the concept of the original composition/recording?

What inspired you to create your original composition/recording?

What resources will you use to perform your original composition/recording?

Use the space below.

NAME _____

DATE _____

Junior Comprehensive Examination Evaluation Form

Name _____ Instrument _____ Date _____

(Select one): ____ Audio Production ____ Music Ed. ____ Music Perf. ____ Music Recording Tech.

Applied Instructor _____ Senior Recital _____

Total Score: _____ Recommendation _____ Evaluator Signature: _____

Please evaluate the applicant on the following categories:

Performance Component (BSMRT, BAP, BS/MT): up to 60 pts. Total

1. Intonation, accuracy of pitch, rhythm, tempo, dynamics, articulation		/12 pts
2. Coordination, tone, support, diction, fluency, flexibility, bowing, pedaling		/12 pts
3. Style, sensitivity, phrasing, conviction, expression		/12 pts
4. Stage presence and decorum		/ 12 pts
5. Overall performance of repertory		/12 pts

Performance Component (MAP): up to 60 pts. total

1. Musicianship (Intonation, accuracy of pitch, rhythm, tempo, dynamics, articulation)		/12 pts
2. Musical expression appropriate for scene		/12 pts
3. Balanced Tracks		/12 pts
4. Instrumentation: effective use of the stereo field		/ 12 pts
5. Control of mechanical artifacts		/12 pts

Rubric: 0-2 unacceptable 3-4 needs improvement 5-7 somewhat acceptable 8-10 good 11-12 excellent

Writing Component: up to 20 pts. Total

1. Writing grammar and syntax		/5 pts
2. Cited resources (at least 4)		/5 pts
3. Relevancy to current study or career goals		/5 pts
4. Development of the topic		/5 pts

Rubric: 0-1 unacceptable 2 needs improvement 3 somewhat acceptable 4 good 5 excellent

Oral Component: up to 20 pts. Total

1. Knowledge of major area of study		/4 pts
2. Knowledge of instrument		/4 pts
3. General music knowledge		/4 pts
4. Oral Expression		/4 pts
5. Knowledge of items from the writing component		/4 pts

Rubric: 0-1 unacceptable

2 somewhat acceptable

3 good

4 excellent

Additional Comments:

GUIDELINES FOR JUNIOR RECITAL

All BAP and BA/MT majors must present a Junior Recital during the 308-level of study. Students are required to earn a score of 74 or above on their Junior Comprehensive Examination to present a junior recital. Students who do not complete their Junior Recital during the 308-level of study must repeat the course until the student has earned the passing grade for their junior recital performance. Students are allowed to present a junior recital one time per semester. Students who are assisting performers on a recital must have the approval of their applied instructor.

- A junior recital shall consist of 25-30 minutes of music with no intermission.
- **Piano and vocal majors must memorize all music. Organists and instrumentalists must memorize at least one composition.**
- The recital is evaluated on a pass-fail basis with a rubric.
- The student will be notified of their grade in writing during the 308-level of study.
- Should the student fail the Junior Recital evaluation, the student will fail the 308-level of study course. Students are allowed to present a junior recital one time per semester.

GUIDELINES FOR SENIOR RECITAL

The Senior Recital is an exit requirement for all BSMRT, BAP, and BA/MT majors and is performed in partial fulfillment of the appropriate degree programs. To present a Senior Recital, students must have completed their junior comprehensive exam and junior recital successfully.

- All BAP and BA/MT majors must present their senior recital during the 408-level of study.
- All BSMRT majors must present their Senior Recital during the second semester of their senior year during which they must meet with the **Applied Instructor** at least once a week.
- Students who assist as performers at the Senior Recital must have the approval of their Applied Teacher.
- The recital program must be performed as approved at the Senior Hearing. Any program changes result in automatic failure of recital requirements.
- The faculty in attendance evaluate the Senior Recital with a pass or fail grade.
- **Students who do not pass the Senior Recital will receive the “F” grade for the course and must repeat the Senior Recital.**

THE HEARING

The purpose of the hearing is to determine whether the student is prepared to present a Senior Recital that represents the student’s level of study. **A hearing is a prerequisite for the Senior Recital and replaces the Jury Examination for the 408-level of study.**

- The hearing is held **four weeks** before the recital.
- All students must submit musical scores to faculty examiners at least 2 weeks before the hearing. **It is the student’s responsibility to submit musical scores.**
- The student **WILL NOT** be permitted to have more than one hearing per semester.
- The hearing is evaluated on a pass-fail basis.
- The student will be notified in writing by the Chair of the Department of Music and Performing Arts of the results of the hearing.
- The full recital program should be performed at the hearing (this includes any accompanying artists).
- The student should present a typed draft copy of the printed program at the hearing.

***THE VARIOUS TYPES OF RECITALS**

I. Basic Recital

- The recital is 25-30 minutes of music with no intermission.
- A hearing is required.
- Piano and vocal majors must memorize all music. Organists and instrumentalists must memorize at least one composition.
- A score of 74 or more on the Junior Comprehensive Exam is required.

II. Honors Recital

- An honors recital is 45 minutes with a 10-minute intermission (a solo performance with an 8 ½ x 11 pictured program).
- A hearing is required.
- Piano and vocal majors must memorize all music. Organists and instrumentalists must memorize at least one composition.
- Upon recommendation of the faculty, the designation of honors recital is provided with the following:
 1. A cumulative average of 3.0 or above.
 2. A departmental average of 3.5 or above.
 3. An average score of 90 and above is required on the Junior Comprehensive Exam.

III. Artist Recital

- An artist recital is 45 minutes with a 10-minute intermission (a solo performance with an 8 ½ x 11 pictured program).
- A hearing is required.
- Piano and vocal majors must memorize all music. Organists and instrumentalists must memorize at least one composition.
- Upon recommendation of the faculty, the designation of an artist recital is provided with the following:
 1. A minimum of cumulative average of 2.5 or above.
 2. A departmental average of 3.0 or above.
 3. A score of 90 and above is required on Junior Comprehensive Exam.

IV. Lecture Recital

- The recital is 30-45 minutes with a 10-minute intermission.
- A hearing is required.
- Piano and vocal majors must memorize all music. Organists and instrumentalists must memorize at least one composition.
- A score of 74% or more on the Junior Comprehensive Exam is required.

V. The type of recital is recommended by faculty at the time of the Junior Comprehensive Exam.

ADDITIONAL RECITAL INFORMATION

Accompanist

Students scheduled to perform a junior or senior recital must provide the department accompanist copies of the recital music prior to the recital semester but no later than the first week of the semester in which the recital will be performed. (Any time prior to the first week is preferred.)

*** Accompanist assignments for junior and senior recitals are subject to approval by the chair. Accompanists for recitals and juries are a privilege extended to students at no cost. Students are responsible for scheduling rehearsals with accompanist three weeks prior to their performances. Students who schedule sessions and do not show up will lose this privilege. Also, note that students who do not provide copies of their music to the accompanist four weeks or more prior to their scheduled performance will be rejected by the accompanist to perform (exception: 400-level recital music submission to the accompanist and scheduling a rehearsal are due by two weeks prior to the recital). The accompanist reserves the right to reject performing for students if the students do not meet the deadline for providing music and having rehearsals.**

Responsibility of the Applied Instructor:

- The applied instructor must approve and work with the student on all selections to be performed.
- The applied instructor must advise their student to meet the deadline for providing music and scheduling rehearsals with accompanist in a respectful manner. The applied instructor may attend to the scheduled rehearsal, but not required.
- The applied instructor must hold the student accountable for performing on their assigned date.
- The applied instructor must make sure that all program information relating to the performance of any recital is correct. The instructor, **not the student**, must submit the recital information to the Department.
- The applied instructor must be in attendance for performances of their student.
- The applied instructor must follow-up on the logistical arrangements concerning instruments, stage, and equipment that are necessary for the student recital. A written request for special needs is required.
- The applied instructor should see that the junior and senior recitals begin according to schedule (on time).

Responsibility of the Student:

- The student must have the approval of his applied instructor in order to perform on any recital.
- The student is responsible for submitting recital selection information and/or program notes by the due date to the applied instructor.
- The student is responsible for being prepared to work with the accompanist (providing music and scheduling rehearsals with the accompanist) by the due date.
- The student is responsible for being properly prepared to perform, to the best of one's ability, on the recital date.
- The student is responsible for being appropriately dressed as well as seeing that assisting musicians are also appropriately dressed.

- The student is responsible for placement of flowers on the stage, the selection of ushers, and their related preparations.
- The student must arrange to have printed programs at the recital 45 minutes prior to the opening of the house (2:15 p.m. for 3:00 p.m. performances and 7:15 for 8:00 p.m. performances).
- The student must arrange, with the assistance of the music office, ushers for their recitals.

Stage Decorum, Dress, Logistics, etc.

- All performers must be dressed appropriately for the occasion.
 - a. Dresses must be knee length or longer.
 - b. Semi-formal attire on all Junior Recitals and formal attire on all Senior Recitals are required.
- The dress for those assisting or serving as an accompanist must reflect that of the soloist. The dress for accompanying artists must be semi-formal for the junior recital and formal for the senior recital.
- Performers are expected to bow and recognize the audience with an acknowledgment of accompanist and/or assisting performers.
- Performers will not make any verbal acknowledgment or thanks from the stage. However, appropriate comments may be made during the reception.

Receptions:

Students who choose to have receptions following recitals must:

- Enlist a host or hostess to control setting until performers arrive to receive guests.
- Require that the reception not begin until the arrival of the performer.
- Greet well-wishers.
- Make brief and appropriate comments (thanks, acknowledgments, etc.).
- Serve guests after comments.
- Collaborate on the receptions for dual recitals.
- Plan the reception for the end of recital; no other time will be permitted.

Recital Printed Program

The Junior and Senior Recital printed program will be provided by the Department of Music based upon the following:

- The recital program should be submitted to the music office in accordance with the printed schedule. Preparation of the program is the responsibility of the student in consultation with the applied instructor. The program should be emailed in Microsoft Word format, placed on a CD, or be typed in the correct format for the recital, initialed, and submitted by the applied instructor to the department (at least three weeks prior to the recital).
- Honor recitalists' programs should read "Honors Recital" and contain a print ready .jpeg formal photo.
- Artist recitalists' programs should read "Artist Recital".

- Photos for flyers, posters, and programs are the responsibility of the performer. However, photos and final products to be used must be approved by the Recital Coordinator/Department Chair **before final printing of flyers, posters, and program, approval is REQUIRED.**
- The following statements must be included on all senior recital printed programs:
 - **No pictures are to be taken during a performance.**
 - This recital is in partial fulfillment of the Bachelor of ----- degree requirements.
 - **Student name** is a student of **Applied Instructors' name.**
- The Senior Recital program should contain repertoire, appropriate and brief historical information on literature and/or composer notes where applicable, including translations where applicable, full names (first and last) of composers with dates, the accompanist's name, and any other accompanying artists.
- The Junior Recital program should include translations where applicable, full names (first and last) of composers with dates, the accompanist's name, and any other accompanying artists.
- Acknowledgments (no more than 4) are optional **only** for the Artist and Honor recital.
- The model program for recitals other than honors and artists will be 5 x 7 format and include the appropriate information listed.

The Junior and Senior Recital Poster and Flyers

Students are permitted to announce their upcoming recitals by placing posters with the appropriate authorization including The Office of Student Activities. Regarding posters for display please adhere to the following:

Headshot photos in color or black and white and no larger than 11" x 17"

Include the following information:

The Hampton University Department of Music
Presents in Senior or Junior Recital
Name of Student, Instrument
Monday, January 20, 2013
8 p.m.
Robert C. Ogden Auditorium or R. Nathaniel Dett Auditorium

*** Photos for flyers, posters, and programs are the responsibility of the performer. However, photos and final products to be used must be approved by the Recital Coordinator/Department Chair before final printing of flyers, posters, and program. Approval is REQUIRED.**

HAMPTON UNIVERSITY
Hampton, Virginia
Department of Music and Performing Arts

Guidelines for the Senior Research Paper

The **Senior Research Paper** (SRP) may be used upon recommendation by the faculty at the Junior Comprehensive Examination as the final exit requirement for BSMRT majors. This exit requirement would be submitted in lieu of a Senior Recital or Senior Lecture Recital as an alternative final exit requirement (see the research paper criteria on page 105). **Based on the results of the Junior Comprehensive Exam, the faculty will recommend if the MRT student should complete a SRP.**

PAPER OBJECTIVES:

The SRP is designed to:

- Demonstrate the student's ability in the synthesis and application of knowledge attained in music.
- Present professional and scholarly documentation of expertise within one of the following fields: music performance, music production, and recording technology.
- Meet the exit requirements as prescribed at the 408-level of applied study or as prescribed at the 400-level of recording technology study.

PROCEDURES:

The first step in the project is to complete the formal SRP proposal. The proposal is a statement of a student's intention to prepare the SRP. The student will select a proposal topic with consultation from the 308-level Applied Instructor and the Coordinator for Recording Technology programs (MAP and BSMRT). The proposal should address the student's chosen subject matter in an abstract not to exceed 500 words. The writing style on the completed proposal needs to be declared by the student (you may use the text *A Short Guide to Writing About Music* by Jonathan Bellman as a guide). The proposal must use correct grammar and syntax and contain a Title Page (please use the example on page 106).

The SRP Proposal is to be submitted to the applied instructor and the **Coordinator for Recording Technology programs** by the end of the 3rd week of classes of the semester in which the student is enrolled in the 407-level of applied study or at the completion of the 300-level Music Recording Technology courses. Failure to submit the document during this time could result in the inability to move forward in the exit process in the 2nd semester senior year according to the prescribed program sequence.

The applied instructor will submit copies of the proposal to the area chair who will identify which faculty members will comprise the Senior Research Paper Committee (SRPC). The SRPC will review the proposal and approve or reject the proposal. The SRPC will notify the student of their decision on the Friday of the Fall Midterm examination period. The subject and/or content of the proposal may require revision as suggested by the SRPC. Should the SRPC reject the proposal, the student will have to review the concerns and make revisions as necessary. Once approval is given to the student, the student will receive the time-line and calendar to include the date for submission of the SRP and the Oral Defense.

THE SENIOR RESEARCH PAPER CRITERIA for BSMRT Majors

(submitted in lieu of a Senior Recital or Senior Lecture Recital as an alternative final exit requirement):

I. Components

- a. The Proposal
- b. The Written Document
- c. The Oral Defense
- d. The Evaluation

II. The Written Document

a. The SRP should contain the following items:

- Correct grammar and syntax.
- Established research guidelines from writing manuals (e.g., the Modern Language Association [MLA], Turabian, Chicago Manual of Style, or American Psychological Association [APA]). Note: Students MUST declare the writing style on the completed proposal. You may use the text *A Short Guide to Writing About Music* by Jonathan Bellman as a guide.
- A minimum of six (6) credible, cited sources (both print and internet) within the body of the paper and a reference or bibliography page.
- Double-spacing at 12-point Times or Times New Roman font.
- 10 double-spaced pages not to include the Bibliography, Title Page, or Appendix.
- The Bibliography and Appendix
- The Title Page (use the example on page 106, but omit the phrase “Abstract Proposal”)
- Contents Page
- Footnotes or endnotes (as appropriate to the research or style format).
- 1-inch margins and 8¹/₂-11 inch pages.

b. The Oral Defense

- a. The SRPC reviews the written document (SRP) for corrections.
- b. The SRPC generates questions about the topic of the SRP. The questions are given to the student 24 hours in advance of the oral defense. The student will present responses to each question. All questions will be limited to those submitted by the SRPC.

IV. The Evaluation Point System

- a. The written document will be worth 50 points.
- b. The oral defense will be worth 50 points
- c. The SRPC will devise the specific rubric breakdown of each area.

V. Other

- a. The SRPC will read and evaluate the second and final draft of student work. The Coordinator for Recording Technology programs and the 407/408 Applied Instructor will read all other preliminary drafts.
- b. To ensure the quality of submitted final drafts, the SRPC has the authority to reject a final draft if revisions were not completed as prescribed. Rejection of a final draft will result in an automatic grade of “F” for the project.
- c. The student will receive written notification of the date and time of the oral defense by 5:00 p.m. on the second working day after the final draft has been accepted for SRPC evaluations. Digital copies of the SRP final draft will be provided to the faculty by the Department of Music and Performing Arts.

**DEPARTMENT OF MUSIC AND PERFORMING ARTS
HAMPTON UNIVERSITY
HAMPTON, VIRGINIA**

**The Senior Research Paper
Abstract Proposal**

Paper Title

Submitted by

Student Name

**In partial fulfillment of the
Bachelor of Arts in Music Recording Technology degree**

Date

**Applied Professor Name
VOI/INT/PIA/ORG 408 and Section Number**

HAMPTON UNIVERSITY
Hampton, Virginia
Department of Music and Performing Arts

Guidelines for the Senior Music Project

The **Senior Music Project (SMP)** for MAP majors is assigned at the Junior Comprehensive Examination and is comprised of a performance of student compositions/tracks as the major culminating exit requirement in the program. **The Coordinator for Recording Technology programs will verify whether a MAP student has successfully completed all 300-level Music Recording Technology courses.** Students must present 5-7 recorded productions of compositions/tracks utilizing classical/popular/commercial music (only one can be popular music, including R&B, Rock, Hip-Hop, Soul, etc.). Choose from the following list of commercial options: a fight scene, game theme, chase scene, Broadway medley, and commercial jingle. Some productions should demonstrate the student's skill of producing a non-rhythmic, non-melodic composition/track as well as music without using drum instruments for the rhythmic foundation and/or rhythmic grooves. The performance will include one arrangement (or one song with two arrangements) as well as a track sheet, input list notes, production notes (method of sound design, sound libraries, music gear, mics, patterns, placement, and use of audio processing), and a description of musical intent. All of the compositions/tracks performed must be embedded into video (e.g., Anime, game, cartoon, short film, landscapes etc.) or a film scene.

PROJECT OBJECTIVES:

The SMP is a requirement for the MAP student and is designed to:

- Demonstrate the student's ability in the synthesis and application of knowledge attained in music.
- Present expertise within the field of music performance/production or recording technology.

PROCEDURES:

The first step in the project is to complete a formal SMP Application (please use the sample cover sheet on page 108). The proposal is a statement of a student's intention to prepare the SMP. Three areas are covered in the proposal:

- The genres/styles and types of music to be created.
- Methods to be used in completing the project.
- Projected outcomes listing the purpose or usefulness of each piece of music.

The SMP Application is to be submitted via email in the .pdf format to the MAPA office in its entirety no later than Friday of the midterm examination period of the semester PRIOR to the completion of the SMP during the Spring Semester. Failure to submit the SMP Application could result in the inability to move forward in the exit process in the 2nd semester senior year. **The Coordinator for Recording Technology Programs** will identify which faculty members will comprise the Senior Music Project Committee (SMPC).

The student will obtain guidance, constructive criticism, feedback, and mentorship every 2-3 weeks from the **Coordinator for Recording Technology** and faculty members of the SMPC. Upon completion of the SMP, the music files will be sent electronically (or via an unlocked link to a Google drive or similar) to the MAPA office. The **Coordinator for Recording Technology Programs** will schedule a senior hearing date for the student to present the Senior Music Project for evaluation. Upon approval by the SMPC, the **Coordinator for Recording Technology Programs** will provide a date for the student to present the SMP in its entirety at a student recital on campus. Rejection of the SMP by the SMPC at the Senior Hearing may result in the student being delayed with degree completion.

**DEPARTMENT OF MUSIC AND PERFORMING ARTS
HAMPTON UNIVERSITY
HAMPTON, VIRGINIA**

The Senior Music Project Proposal

Paper Title

Submitted by

Student Name

**In partial fulfillment of the
Bachelor of Arts in Music degree (Audio Production Emphasis)**

Date

**Robert Wright
Coordinator for Recording Technology Programs**

**DEPARTMENT OF MUSIC AND PERFORMING ARTS
HAMPTON UNIVERSITY
HAMPTON, VA**

Senior Music Project Application for MAP Majors

All Music Audio Production (MAP) students are required to complete a Senior Music Project to fulfill the requirements of the Bachelor of Science degree in Music (Audio Production Emphasis) at Hampton University. Failure to do so may result in a delayed graduation date.

The application below must be submitted via email in the .pdf format to the Department of Music and Performing Arts office in its entirety no later than Friday of the midterm examination period of the semester PRIOR to the completion of the Senior Music Project during the Spring Semester. For most students, the application will be due during the fall semester of their senior/fourth year, with the Senior Music Project presented during the following spring semester.

Name _____ HU ID # _____

Preferred Email _____

Address Phone Number _____ Academic Advisor _____

Give a brief description (at least 3 sentences) of your proposed Senior Music Project. Please address the following:

- What is the concept?
- What inspired you to make your proposed Senior Music Project?
- What resources will you use?

Please use the space below.

NAME _____

DATE _____

I understand that failure to complete the Senior Music Project satisfactorily will make me ineligible for graduation from Hampton University with a Bachelor's of Science degree in Music (Audio Production Emphasis), as it is a required assessment.

Student Signature

I understand that by signing this form, I am agreeing to share with the Coordinator for the Recording Technology Programs all of the components of my project while I am creating them. I further agree to obtain guidance, constructive criticism, feedback, and mentorship every 2-3 weeks from the Coordinator as well as members of the Senior Music Project Committee during the semester in which I will complete my Senior Music Project. I understand that failure to do so will impact the final evaluation of my work and possibly resulting in my recital date being moved to the following semester. I acknowledge that I have been advised that my project should utilize the facilities and equipment of the MAP program located on the campus of Hampton University when it is appropriate and prudent to do so.

Student Signature

The Coordinator for Recording Technology Programs and I have scheduled a benchmark mentoring/guidance/feedback meeting occurring every 2-3 weeks beginning on the day and time below:

Day: _____ Time: _____

with the understanding that times may change to another mutually agreed upon time, should course schedules change.

Student Signature

Coordinator for Recording Technology
Programs
Signature

The Senior Research Paper Option for MAP Majors

A Senior MAP Student may choose to conduct a Research Paper in lieu of the Senior Project for the final exit requirement. In order for this option to be approved by MAPA, the student must have accomplished the following as an undergraduate at Hampton University:

1. Completed an application and/or received acceptance into a Graduate Program.
2. Completed five (5) original productions/tracks/compositions released on three (3) or more separate albums.
3. Completed original productions/tracks/compositions that have been performed for live events other than an Open Mic.
4. Collaborated with others to create original productions/tracks.
5. Registered several productions/tracks/compositions with ASCAP or BMI as well as SoundExchange (or equivalent Performing Rights Organization.)
6. Achieved a minimum GPA of 3.5 combined from all MRT courses (e. g., MRT 225/226/325/326 and 327.)

The Student will compile documentation of the six (6) items above and send the list to **the Coordinator for Recording Technology Programs** who, after evaluation and consultation with the SMPC, will inform the student if the MAP Senior Research Option will be approved. Once approved, the MAP Senior Student will follow the procedures for the Senior Research Paper (see pages 104-106).

INTERNSHIPS

BSMRT and MAP majors must complete at least one internship.

The required course for both majors is MRT 429 *Recording Studio Internship* (4 Credits).

Course Description: Practical experience in audio recording under the supervision of an off-campus professional studio. Prerequisite: Completion of all music and engineering courses through the third year. Majors only.

Before beginning an internship, students must contact the Career Planning and Placement office for the appropriate internship application. The application requires the signature of the Coordinator for Recording Technology Programs (the internship coordinator), the chair of Department of Music and Performing Arts, the Dean of the School of Liberal Arts and Education, and the Director of the Career Center.

JURY EXAMINATIONS

Purpose

Jury examinations are used to evaluate the progress of music majors on their major applied instrument. Jury evaluations are the official examination at the University.

The jury grade shall count as 30% of the applied teacher's grade. A student must pass the jury with a grade of C or better in order to pass both the applied course and jury.

Guidelines

1. Students are required to schedule an appointment for their Jury Examination. Students should sign up during the time period that their applied instructor is available. Appointment sign-up sheets will be posted on the Department Bulletin Board two weeks prior to the end of the University's final examination period.
2. Each jury will last 15 minutes.
3. Any unexcused absence on the part of the student from the Jury will result in an automatic grade of F for the course. Official excuses are required in writing 24 hours prior to the scheduled jury. The applied teacher (or consultant) and the area chairperson will reschedule Juries for excused students before the last day of exams.
4. Each student is required to be dressed properly for a jury performance: Women – dress/business suit; Men – suit/shirt and tie or coat and tie.
5. Each student is required to submit to the jurors two typed copies of the repertoire sheet. This sheet should list all appropriate compositions for jury performance. Repertoire sheets are in the Department Handbook. Copies of the scores to be performed should accompany the repertoire sheet listing.
6. Each student is required to come to the jury with his/her accompanist.
7. Junior comprehensive examinations (307), Junior recitals (308), and Senior recitals (407 or 408) take the place of the jury examination. Students who successfully completed their recitals are exempt from juries during the recital semester.

*** Accompanists for recitals and juries are a privilege extended to students at no cost. Students who schedule sessions and do not show up will lose this privilege. Students are responsible for scheduling rehearsals with accompanist directly three (3) weeks prior to their examination date. Students who schedule sessions and do not show up will lose this privilege. Also, note that students who do not provide copies of their music to the accompanist four (4) weeks or more prior to their examination will be rejected by the accompanist to perform. The accompanist reserves the right to reject performing for students if the students do not meet the deadline for providing music and having rehearsals.**

DEPARTMENT OF MUSIC AND PERFORMING ARTS

JURY APPLICATION

PERFORMANCE PROFILE

This Form must be typed and a copy must be submitted for each juror.

Student _____ **Instructor** _____

Date _____ **Course #** _____ **Semester** _____ **Medium** _____

SCALES AND ARPEGGIOS

ETUDES & TECHNICAL MATERIALS

SOLO LITERATURE STUDIED THIS SEMESTER (See Code)

ENSEMBLE LITERATURE (Duos, Trios, etc.)

LIST COMPOSITION TITLES AND EXPLAIN WITH CODE INDICATION

Code:	IP	In Preparation
	PS	Performed in Recital
	P	Prepared but not
	ST	performed Self-Taught

Student Signature

Faculty Member Signature

RECITAL ATTENDANCE FORM



RCT 101 Spring 2024 Attendance Form

Joint Senior Recital, Ogden, 4/30/2024

Name *

First Name

Last Name

HU # *

Joint Senior Recital, Ogden, 4/30/2024 *

☐ Attended

Are you sure that your name is correct? *

☐ Yes

Record Attendance

COMPETENCY PROFILE

STUDENT _____ ADVISOR _____

EXAMINATION TAKEN GRADE _____ RE-TAKE GRADE _____

PIANO PROFICIENCY _____

JUNIOR COMP. _____

JUNIOR RECITAL _____

SENIOR RECITAL HEARING _____

SENIOR RECITAL _____

MUSIC LIBRARY

The Music Library, a satellite of the Harvey Library, is located on the second floor of the Dett Wing of Armstrong Hall. It is available to music faculty and students as well as for the general campus community.

LIBRARY COLLECTIONS

1. Historic sets of the works of 149 composers with a current total of 1791 volumes. Medieval through Twentieth Century masters include **Aisle VI, columns 1 & 2, Row 1.**
2. Monuments of Music, primarily from the Medieval and Renaissance in 16 sets with a current total of 187 volumes. **Aisle 5, Columns 3, 4, Rows 1-6.**
3. Collected Editions and Anthologies covering all periods and styles of Western Music in 53 sets with a current total of 111 volumes. **Aisle III, IV, V, Columns 1-11, Rows 1-6.**
4. Study scores with a current total of 1184 volumes. Renaissance through Twentieth Century works of all genres is included. **Aisle III, Columns 1-3, Rows 1-6.**
5. Four-thousand three hundred twenty-eight (4,328) recordings currently held covering Western music from Early Christian through Twentieth Century. **Aisle I, Columns 3,4,5, Rows 1-6, Aisle II, Columns 3,4,5, Rows 1-6. (Alphabetical by composers)**
6. Jazz and American collections currently has 823 recordings and 47 volumes of scores. **Aisle I, Column II, Rows 1-6.**
7. Encyclopedic Resources, covering all genres of Western Music studies, currently includes 172 volumes. **Aisle VI, Columns II, Rows 2 & 3.**
8. Limited Reference Resources, covering all genres of Western Music studies, currently includes 67 volumes. **Aisle VI, Columns 2, Rows 2, 3, 4.**

These statistics cover in-house collections and do not reflect Harvey Library holdings.

MUSIC LIBRARY PROCEDURES

1. Collected Editions, Monuments of Music, Historic Sets are for in-house use. These are for study-not for performance. Students may use these materials in the reading room, the listening rooms, or in the classrooms. Faculty may check these materials out for no more than two days. Extreme care in handling these items is imperative. Many sets are rare. All volumes are often difficult or impossible to replace. All are very costly.
2. Records and CDs are for in-house use. Students may use these in our listening rooms. We have the facilities for individual duplication of recordings onto CDs. Faculty may check recordings out for no more than two days.
3. Study scores are for general use and may be checked-out by students and faculty for no more than two weeks.

4. Reference materials are for in-house use and may not leave the Music Department premises under any circumstances.
5. Reserve materials are for in-house or (if approved) over-night checkout use.
6. Stereo set-ups are for Music Faculty studios and classroom use or before 5:00 p.m. each day. Students may not check out a stereo or any part thereof.
7. The Music Collections Room is not a self-service facility. Music faculty may peruse the shelves. Students may approach the counter.
8. All students and faculty must check out their own materials. Borrowing for someone else is not acceptable. The person into whose hand the material is delivered is responsible for the care and expedient return of such. All borrowers must follow the same checkout procedures.
9. Listening booths are single-occupancy rooms and are for class or Music Department related use.
10. Final clearance with the Music Collections Room occurs the week prior to semester final examinations. The designated reading day is the deadline for returning all materials. Late returns may result in the withholding of pay or grades.
11. Students must present current Hampton University Identification Card to have access to Collection Room materials and facilities.
12. Non-Departmental Patrons (this excludes those involved in Humanities, MUS 200, MUS 201, etc.) must deal directly with the Collection Manager in order to have access to the resource facilities and services.
13. Hours for Music Collection Room operations are posted on the patrons' entrance door, number 266. To be served, students must arrive at least 1/2 hour prior to the closing of the posted shifts. Hours are from 8 am-5pm. (The Music Library is closed during the lunch hour of 12-1 pm.)
14. The Music Collections Room Manager and/or staff reserve the right to deny or suspend library privilege for cause of abuse of such privileges and disregard for regulations or for improper conduct. Matters of this nature will be, if necessary, forwarded to the Department Chair.
15. Patrons will be held liable for damage, due to negligence or abuse, and for loss of materials and/or equipment. Such events will result in the offending party having to finance replacement at whatever cost. **There will be no exceptions.**
16. Final clearance with the Music Collections Room occurs the week prior to semester's final examinations. The designated reading day is the deadline for returning all materials. Late returns may result in the withholding of pay or grades. Final clearance as it relates to instruments, equipment, and/or choral music occurs with the Director of Bands, Choirs, & the Orchestra.

PRACTICE FACILITIES

1. Individual practice studios located on the second floor of the Dett Wing of Armstrong Hall. Other areas, with proper authorization, are available for rehearsal with multiple personnel and for recital practice.
2. Each practice studio has a piano.
3. The practice studio in Armstrong Hall is accessible seven (7) days a week from 7:00 am - 12:00 a.m. These studios are assigned to music majors and minors enrolled in music courses only and are NOT open to the public.
4. Schedules are posted on the practice room doors each semester, indicating times scheduled for individual practice. Students must sign-up with the Department office to secure a practice time and key.
5. Students who are ten (10) minutes late or absent during an assigned practice hour, forfeit that hour to any other authorized person desiring to use the room at that time.
6. Practice studios are for serious practice/study. They are **NOT** for leisure activity. Practice studios are **NOT** meeting rooms. Authorized students shall **NOT** invite, nor condone the presence of unauthorized persons in these rooms. ***CAUTION*** Authorized students who allow unauthorized persons in a practice room jeopardize their future use of the facility.
7. Practice rooms are **NOT** closets. Storage of departmental or personal band/orchestra instruments is **NOT** permitted in these rooms. Lockers are available within the department for storage of loaned/personal equipment and personal property.
8. **FOOD, DRINK, AND SMOKING** are NOT permitted in practice rooms.
9. Authorized students will be issued a key (practice cards will be issued to non-majors) for their respective studios. They are responsible for securing their rooms upon departure.
10. Students are responsible for the care of their studios and the furnishings therein.
11. All practice studios have more than one assigned student. Be considerate to other assigned students.
12. The Department cannot be held liable for the loss of or damage to personal property left in practice studios.
13. These studios are important laboratory facilities. Do **NOT** abuse your privileges. Keep these rooms clean. **PRACTICE! PRACTICE! PRACTICE!**

POLICIES FOR MUSIC MAJORS

Health and Safety / Protecting Your Hearing Every Day

See **Appendix L** of the Music Handbook.

Private Lessons

The number of minutes for private instruction in Major Music Performance courses in professional curricula at Hampton University is sixty (60) minutes.

The number of minutes for private instruction in Minor Music Performance courses in curricula at Hampton University is Thirty (30) minutes.

Outside Performances

Music majors must have permission from his/her applied teacher before taking on solo performances not assigned by the applied instructor. In addition, solos assigned by ensemble directors must be addressed in consultation with the applied instructor.

Recitals, Concert and Workshop Attendance

The Hampton University Department of Music and Performing Arts is committed to its majors receiving the highest caliber of musical experience possible. In addition to the basic classroom experience, and the basic performances required of each major, the department requires attendance at Public Performances; including professional and faculty recitals, student recitals, master classes, and special concert series sponsored by the department, the University, and the community-at-large held on and/or off campus.

If there is a need for instruments or equipment to be transferred to the performance site for a department sponsored performance, notification must be given to the officer three (3) work days prior to the performance so that the necessary departments may be notified. There will be no exceptions made for persons not meeting this requirement.

Recital Attendance-RCT 101

1. Students must enroll in 6 consecutive semesters of RCT 101 and attend a minimum of 12 performances (not including student's personal performance semester). Music majors are required to attend a minimum of 12 of these performances scheduled per semester with the exclusion of the student's personal performance per semester.
2. The student will receive a **PASS/FAIL (S or U) GRADE FOR THIS REQUIREMENT WITH A FAILURE HAMPERING OR PROHIBITING THE STUDENT'S ABILITY TO GRADUATE WITH A DEGREE IN MUSIC.**

3. Credit may be earned by attending an approved performing on an outside concert that is not sponsored by the Department of Music and Performing Arts. The applied teacher, faculty member, or advisor may request that credit be given to a student for specific outside performances. Programs or other evidence of attendance for the credit must be submitted for the credit to stand.

4. An attendance procedure and the tabulation of the student's participation per semester are performed by the Recital Coordinator and will be maintained within the department. It is the responsibility of each student to ensure the accuracy of his/her record of attendance to these events as well as the number of semesters completed.

ACCOMPANISTS

Currently, student performers receive accompanying services without charge. In the past, students have, not of their own volition, taken advantage of the service. It is a benefit designed to assist your learning and performing. In order to continue this service, students must follow the simple guideline below:

The accompanists must receive a .pdf or hard copy of the sheet music at least four (4) weeks prior to the scheduled jury performances and prior to the recital semester, but no later than the first week of the recital semester.

Bachelor of Arts in Music (Pre-Certification) majors and the Praxis II Music: Content Knowledge examination

All BA/MT majors must prepare to complete the Praxis II Music: Content Knowledge examination by taking a Hampton University Practice Licensure preparatory examination during the second semester of the Junior year. Additionally, students must have completed or be enrolled in the following courses: MUS 119/120/121/122/211/222/212/233/311 (Music Theory courses) MUS 204/305/306 (Music History courses), MUE 207 (Music Education course) and EDU 200/300/302/506 (Department of Education courses). You may use the *Foundations of Education* (EDU 200) course as a resource for the Praxis II Music: Content Knowledge examination preparation.

Area Seminar Attendance

1. The Area Seminar, which makes up 10% of the final music performance grade, serves as master class for students in their applied areas. Seminars provide a wealth of information under several formats: preparatory performances, guest artists or lecturers, open discussions, and other stimulating learning experiences.
2. Attendance at seminars is mandatory. Instrumental seminars are held on Mondays; vocal and piano seminars are held on Thursdays.
3. Students are expected to attend, unless the student is registered for a class which cannot be taken at a time other than the seminar time.

General Recitals

1. Applications for general recitals must be submitted not less than two (2) weeks before the general recital dates to the Department of Music and Performing Arts office. (This time frame is two weeks of business days.) The applications are available in the Department of Music and Performing Arts office and must be signed by the applied teacher and the student prior to its submission.
2. The accompanist should receive his/her copies of the score to be performed a minimum of two (2) weeks prior to the general recital. Rehearsal times should be worked out between the performer and accompanist.
3. Each music major enrolled in major applied course 107-408 is required to appear on one general recital during each semester. **Junior or Senior recital semesters are those exempted.**
4. Performances will be scheduled at the beginning of each semester and students are expected to appear at the time scheduled.
5. Upperclassmen will perform on recitals scheduled early in the semester, and lower classmen will be scheduled later in the semester.
6. The General Recital should be considered a professional presentation. Appropriate stage presentation and deportment are required.
7. Unless deemed appropriate by the composer of a work, all presentations are to be performed with accompaniment.
8. Appropriate stage attire is expected in this forum. **For Women:** Dress, skirt/blouse, business suit etc. are acceptable. **All dresses, skirts, etc. should be knee length or longer.** **For Men:** Business suit, shirt and tie and/or sports jacket, shirt and tie are acceptable. Any outfit worn should include a jacket. (This applies to assisting performers also).
9. The presentation for the General Recital should be rehearsed well and polished.
10. Appropriate acknowledgment of applause and accompanying artists is required. The General Recital constitutes ten percent (10%) of the studio grade.
11. Concert attendees should wear appropriate attire when attending Music events.

Applied Grading Policy

The applied grade shall be earned according to the following criteria:

Studio	50%
General Recital Performance	10%
Area Seminar	10%
Jury	30%
Total applied grade	100%

*All music courses must be passed with a grade of C or better. Failure to pass a course with a C will result in a repeat of the course. The student cannot opt to take credit-by-exam. Should failure occur, the course cannot be tested out of in order to pass. The course must be repeated.

ENSEMBLE PARTICIPATION POLICY

Majors Can Perform in a Maximum of Only Three (3) Ensembles per Semester

- 1. All music majors are required to enroll in an ensemble each semester until the major and/or small ensemble requirements have been met.**
- Students may receive credit or participate in no more than three (3) ensembles per semester. One of the 3 ensembles must be a major ensemble. **The exception to this is for the student in the Bachelor of Arts major with performance emphasis program in which majors are required to take a small ensemble for four (4) semesters.** These students are not required to take a major ensemble while meeting this requirement; however, a major ensemble is recommended in conjunction with the small ensemble.
- Voice majors may not participate in the gospel choir until they have successfully completed 4 semesters of voice.
- PER** – Music majors must take four (4) semesters of major ensembles and four (4) semesters of small ensembles. Example: Voice and Piano majors: Choir 101-102 (4 semesters), ORC 205, or OPE 119. The Department of Music and Performing Arts chair will determine any exception to this policy.
- BA/MT** – Music majors must take eight (8) semesters of major ensemble. Example: Trombone: 4 semesters Marching Band (BAN 101) and 4 semesters of Symphonic Winds or Concert Band (BAN 111-112). The Department of Music and Performing Arts chair will determine any exception to this policy.
- BSMRT Instrumental** – Music majors must take four (4) semesters of major ensemble that is instrument specific; e. g., Band 2 semesters of Marching, 2 semesters of Symphonic and four (4)

semesters of any other listed major ensembles (Marching band can be elected among these four). The Department of Music and Performing Arts chair will determine any exception to this policy.

7. **BSMRT Voice and Piano** – Music majors must take four (4) semesters of choir (CHO 101 or 102) and four (4) semesters of any other listed major ensemble (Choir can be elected among these four). The Department of Music and Performing Arts chair will determine any exception to this policy.
8. **BSMRT String Instrumental/*Orchestral Instrumental** – Music majors must take four (4) semesters of Orchestra (ORC 101) and four (4) semesters of any other listed major ensembles (Orchestra can be elected among these four). The Department of Music and Performing Arts chair will determine any exception to this policy. Approval of the Chair.

SMALL ENSEMBLES

Brass Ensemble

The Hampton University Brass Ensemble consists primarily of music majors; however, membership is not restricted to music majors. Membership is offered to students who play the trumpet, trombone, tuba, French horn, euphonium, or baritone horn. Brass Ensemble is offered both semesters. It performs for various occasions on and off campus at receptions, special projects, chapel, weddings, etc. Membership into the Brass Ensemble is through interview with the director. The Brass Ensemble performs a wide variety of chamber music. One (1) academic credit is awarded.

Jazz Combo

The Jazz Combo provides practical experiences and training of technical refinement and interpretation of jazz styles. Many opportunities are provided for the development of leadership roles, the learning of traditional repertory, and creativity in the areas of improvisation, composition, and arranging. It is open to music majors as well as to all other students of the university by audition only and/or the permission of the director or instructor. Public performances will be according to the size and makeup of the combos instrumentation on a semester basis. One (1) academic credit is awarded.

Vocal Jazz Ensemble

The Hampton University Vocal Jazz Ensemble is a choral ensemble designed to explore and perform music from the jazz idiom and popular/show music genre. Emphasis is placed upon vocal improvisation, the execution of jazz, pop, and modern harmonies, sonorities, stage presence and when available, the use of choreography in performance. JAZZ has performed at The National Educators Association Conference, in both local and regional concert performances, and with jazz legends such as Connie Parker, Robert Ransom and on local programs with the Basie Orchestra. One (1) academic credit is awarded.

Percussion Ensemble

The Hampton University Percussion ensemble was founded in fall 1993. This ensemble utilized the entire battery of traditional and non-traditional percussion instruments. The ensemble performs music literature from the Baroque to Twentieth century music as well as Jazz, Gospel and Popular music. This group performs in

various campus recitals, and hosts its own Annual Hampton University Invitational Percussion Concert founded spring 1993 with the purpose of promoting Percussion Ensemble literature in junior high, high school, colleges, and universities throughout the nation. The Ensemble is open to all students by audition. One (1) academic credit is awarded.

Opera Workshop/Music Theater

Opera, Workshop/Music Theater and Music Theatre are an integral part of training for vocal majors. Each semester students perform excerpts from major vocal music works that introduce and provide them experience in the preparation and performance of opera/musical theater. Special emphasis is placed on acquisition of knowledge of all aspects of production and performance. Opera Workshop/Musical Theatre is open to all students through audition. Two (2) academic credits are awarded.

Madrigals

An organization dedicated to the performance of various types of chamber music both early and or little known. Various vocal and instrumental media are used as well as combinations of voice and instruments. One (1) academic credit is awarded.

String Ensemble

The String Ensemble is designed to provide students with experience in performing chamber music for stringed instruments, string and keyboard, or strings and wind instruments. This group performs for campus activities as well as activities in the community. Auditions are required for membership in this organization. One (1) academic credit is awarded.

Woodwind Ensemble

An organization composed of mixed woodwind instruments, the group and course explores the music literature by performing transcriptions and original compositions for the medium from the Eighteenth through the Twentieth Century. One (1) academic credit is awarded.

Flute Choir

The Flute Choir consists of members of the flute family from the piccolo to the bass flute. Repertoire includes original pieces for flute choir as well as orchestral transcriptions. One (1) academic credit is awarded.

MAJOR ENSEMBLES

CHOIRS

The Hampton University Choirs consists of two ensemble requirement offerings: The University Choir and The University Concert Choir. The University Gospel Choir: HIS CHOSEN SOUNDS and The Vocal Jazz Ensemble, JAZZ are also under the umbrella of the University Choirs and can be taken for credit as elective ensembles. Membership into any of the ensembles is through audition. A minimum grade point average of 2.0 is required to maintain active membership.

The University Choir

The University Choir is the primary choral unit for the University and serves as the major ensemble requirement for the B.A. and B.S. majors in voice and piano. The Literature for this group includes but is not limited to classical choral, anthems, masses, oratorical works, spirituals, gospel selections, and secular selections when appropriate. The University Choir maintains a membership of 70 to 100 voices. This group provides music for the major choral events on campus such as Convocation, Founder's Day, and Commencement. Furthermore, the Choir produces at least two major concerts annually, sings in the University Memorial Church, and provides musical support for a number of campus wide venues. One (1) academic credit is awarded.

The Concert Choir

The University Concert Choir can serve as the major ensemble requirement for music majors in voice and piano. Admission into this group is through an additional audition and requires permission from the Director of Choirs. The Concert Choir is a select ensemble auditioned from both the University Choir and the University Gospel Choir. This group is the primary touring/performing ensemble for the University. With a history that dates back as early as 1870 this group is charged with upholding the traditions of former ensembles. Performing a wide variety of concert choral literatures, the choir specializes in music of African-American composers as well as new music by American composers. The choir joins the other choirs in performance at Convocation and Commencement. Additionally, the choir produces one major on-campus concert, occasionally sings in Memorial Church, and provides at least two community concerts annually. The Concert Choir tours on weekends, during the full Spring Break, and during the week prior to commencement. Highlights include appearances at St. Patrick's Cathedral, Carnegie Hall, Kennedy Center, St. John the Divine, in the Virgin Islands, Sweden, Denmark, British Columbia, and England to name just a few. In 1997, the choir performed for the Inauguration of President William Jefferson Clinton. In the 2002 and 2003 the choir performed in Canada and in Las Vegas for a production appearing on BET and PBS Television. One (1) academic credit is awarded.

CHAMBER ORCHESTRA

The Orchestra program offers experience in playing and performing a wide range of music. Literature is selected from the Renaissance through the Contemporary eras. Soloists from within as well as outside the orchestra membership will occasionally perform with the orchestra.

The University Chamber Orchestra is a major ensemble, which is open to all members of the college and surrounding communities. It serves as a laboratory for music majors and as a resource for all persons with some talent in playing a string instrument. A limited number of wind and percussion players may also audition for membership. One (1) academic credit is awarded.

BANDS

The Hampton University Band Program consists of The Marching Force, The Symphonic Winds, and the Concert Band. Each of these organizations strives to provide a high level of musical experience for its members. These organizations provide music for various university functions under the umbrella of the Department of Music and Performing Arts. (See Jazz Band and Basketball Band under **Other Ensembles**).

The Marching Force

The Hampton University Marching Force is made up of a select group of approximately 200 members. Membership is open to all registered students at Hampton University for one-hour academic credit. "The Force"

performs at all home football games and selected away games. Members are selected during the Fall Pre-School Band Camp, which is held before the beginning of the fall semester and is cost-free to band members. Any enrolled students who becomes interested in performing in the Band, may try-out in the Annual Spring Band Camp.

This organization consists of both music majors and non-music majors. Membership is offered to students who play traditionally marching band instruments. In addition to the instrumentalists in the Marching Band, there are auxiliary positions available to students as well. Membership is open to students on the following auxiliary units:

- Flag Twirlers (no experience required)
- Banner Carriers (no experience required)
- Dancers (no experience required)
- Managers (no experience required)

New members are required to participate in the summer band camp, which is held one week before the beginning of the fall semester. Band camps are cost-free and are designed to teach new members band performance procedure and marching style. One (1) academic credit is awarded.

The Symphonic Winds

The Hampton University Symphonic Winds was founded in 1991, and serves as the spring semester major ensemble requirement for music majors studying wind and percussion instruments. It is an ensemble designed to provide opportunities for outstanding instrumentalist and music majors to perform traditional and avant-garde band literature at the highest level possible. Membership to the ensemble is rigidly based on successfully passing a performance audition and meeting the wind ensemble instrumentation concept. The Symphonic Winds perform at on campus concerts as well as annual tours. One (1) academic credit is awarded.

The Concert Band

The Hampton University Concert Band can also serve as a spring semester major ensemble requirement for music majors studying Wind and Percussion instruments. It is a newly restructured ensemble designed to provide opportunities for all Hampton University students to continue playing their instrument after Marching season. It also provides an opportunity for music majors to develop skills on a secondary instrument. The Band performs at on-campus concerts as well as during senior week. The Band performs the basic band literature at the highest level possible.

Members in the Concert Band must be enrolled in the class for one-hour academic credit. Classes meet twice per week the second semester of each academic year. One (1) academic credit is awarded.

OTHER ENSEMBLES

The Basketball Band

The Hampton University Basketball Band is a small group of students that play for both the female and male basketball team. The Basketball Band is open to students who play traditional band instruments. Membership in the Basketball Band is through an interview with the director. Because the basketball band performs some marching band literature, priority is given to marching Band members.

The University Gospel Choir: HIS CHOSEN SOUND

The University Gospel Choir has been in existence at Hampton for thirty years. The choir primarily sings a variety of musical styles within the gospel music genre. However, there is a fundamental foundation for quality singing achieved through the singing of spirituals and anthems. The Gospel Choir maintains a limited membership of up to 125 singers. This group provides music in conjunction with the University Choir for events such as Convocation and Commencement. Additionally, the choir sings in Memorial Church, produces at least three major concerts annually, provides a venue for community service, participates in High School Day, and other campus events. This group also tours on weekends to cities throughout the eastern seaboard. Highlights include performances in New York City's St. Paul The Apostle Cathedral, The Hampton Crab Festival, appearances at Mary Washington College, and performances with LaShun Pace, Yolanda Adams, Marvin Winans and Richard Smallwood. One (1) academic credit is awarded.

The Jazz Ensemble

The Hampton University Jazz Ensemble consists of student musicians dedicated to performing in the popular, jazz, and rock idioms. There are opportunities for solo playing, improvisation and the performance of students and faculty arrangements throughout the year, both on and off campus. Membership in the Jazz Ensemble is open to all University students. All students are selected by audition and/or the recommendation of the director. All members are required to make all rehearsals and performances. Jazz Ensemble is offered both semesters. One (1) hour of academic credit is awarded.

The Symphonic Band

The Hampton University Symphonic Band is an ensemble consisting of members from the Symphonic Winds and the Concert Band. The Symphonic Band is organized to perform one week prior to graduation. Its purpose is to perform at the Senior Week Concert and provide Music for Graduation.

HEALTH AND SAFETY INFORMATION

The Department of Music and Performing Arts provides information, guidelines, and resources to Music majors, Music faculty, and staff that will promote health awareness and injury prevention. This information is in the Department of Music and Performing Arts Handbook, and music students can access the information as it relates to their area of concentration. Also, students can investigate this information by way of the many websites that relate to their particular instrument. Supplemental information for general health and safety information is discussed in music area seminars. In each area seminar, music faculty will address topics germane to the area of concentration as it relates to the participation of students in instrumental and vocal ensembles. These topics include the following:

1. an overview of health and safety,
2. audio and hearing health,
3. vocal health and musculoskeletal health,
4. the physical nature of performance and performance anxiety,
5. the Alexander Technique,
6. nutrition for musicians,
7. keyboard wellness, and
8. injury prevention.

Students are encouraged to implement this information in the context of performance, practice, and listening. Music minors and non-majors taking music courses are expected to become aware of the occupational health and safety literature made available to music majors. These topics are introduced and discussed in the various class sessions with the respective faculty in addition to being stated in the course syllabi.

The policies regarding the safe operation of technology and equipment within the Department of Music and Performing Arts are in congruence with those of the university. Additionally, the Department of Music and Performing Arts aligns its policies with the standards of health and safety on our campus. The Student Health Center, the Counseling Center, and the Hampton University Police Department provide support and assistance to all students as well. Documentation of the safety policies of Hampton University can be located at the university website (http://www.hamptonu.edu/student_life/safety.cfm).

Finally, the following websites will be shared with our music students, and contains appropriate information on health and safety:

- Overall health & wellness: <http://www.musicianshealth.com/>
- Overall health and & wellness: <http://www.unlv.edu/music>
- Overall health/wellness:
http://musiciansssurvivalmanual.com/Download_Book_files/Final%20master%20MSM.pdf
- Brass player health:
<http://www.polyphonic.org/article/embouchure-overuse-syndrome-in-brass-players/>
- Keyboard player Health: <http://www.wellbalancedpianist.com/pianoinjury.htm>
- Neuromusculoskeletal health: <https://www.odu.edu/content/dam/odu/col-dept/music/docs/nasmpama-nmh-student-information-sheet-june-2014.pdf>
- Percussion player health: <http://athletesandthearts.com/performancetypes/percussion/>
- String player health: <http://www.johnsonstring.com/injuries.htm>
- Vocal Health: <https://www.dukehealth.org/>
- Vocal health: <http://musiciansway.com/wellness/>

Protect Your Hearing Every Day

Information and Recommendations for Student Musicians

Standard Version

**National Association of Schools of Music
Performing Arts Medicine Association**

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Protect Your Hearing Every Day

Introduction

In working toward a degree in music, you are joining a profession with a long and honored history. Part of the role of any professional is to remain in the best condition to practice the profession.

For all of you, as aspiring musicians, this involves safeguarding your hearing health. Whatever your plans after graduation – whether they involve playing, teaching, engineering, or simply enjoying music – you owe it to yourself and your fellow musicians to do all you can to protect your hearing.

As you may know, certain behaviors and your exposure to certain sounds can, over time, damage your hearing.

You may be young now, but you're never too young for the onset of hearing loss. In fact, in most cases, noise-related hearing loss doesn't develop overnight. (Well, some does, but we'll address that issue later in this document.) But the majority of noise-induced hearing loss happens gradually.

So the next time you find yourself blasting music through those tiny earbuds of your iPod or turning up the volume on your amp, ask yourself, "Am I going to regret this someday?" You never know; you just might. And as a musician, you cannot afford to risk it.

The bottom line is this: If you're serious about pursuing a career in music, you need to protect your hearing. The way you hear music, the way you recognize and differentiate pitch, the way you play music; all are directly connected to your hearing. Do yourself a favor: protect it. I promise you won't regret it.

Disclaimer

The information in this document is generic and advisory in nature. It is not a substitute for professional, medical judgments. It should not be used as a basis for medical treatment. If you are concerned about your hearing or think you may have suffered hearing loss, consult a licensed medical professional.

Purpose of this Resource Document

The purpose of this document is to share with you some information on hearing health and hearing loss and let you know about the precautionary measures that all of us should practice daily.

Music and Noise

This paper addresses what is termed “noise-induced” hearing loss. You may be wondering why we’re referring to music—this beautiful form of art and self-expression—as “noise.”

Here’s why: What we know about hearing health comes from medical research and practice. Both are based in science where “noise” is a general term for sound. Music is simply one kind of sound. Obviously, there are thousands of others. In science-based work, all types of sound, including music, are regularly categorized as different types of **noise**.

Terminology aside, it’s important to remember this fundamental point: A sound that is too loud, or too loud for too long, is dangerous to hearing health, no matter what kind of sound it is or whether we call it noise, music, or something else.

Music itself is not the issue. Loudness and its duration are the issues. Music plays an important part in hearing health, but hearing health is far larger than music.

All of us, as musicians, are responsible for our art. We need to cultivate a positive relationship between music and our hearing health. Balance, as in so many things, is an important part of this relationship.

Noise-Induced Permanent Hearing Loss

Let’s first turn to what specialists refer to as “noise-induced permanent hearing loss.”

The ear is made up of three sections, the outer, middle, and inner ear. Sounds must pass through all three sections before signals are sent to the brain.

Here’s the simple explanation of how we experience sound:

Sound, in the form of sound waves, enters the outer ear. These waves travel through the bones of the middle ear. When they arrive in the inner ear, they are converted into electrical signals that travel via neural passages to the brain. It is then that you experience “hearing” the sound.

Now, when a **loud** noise enters the ear, it poses a risk to the ear’s inner workings.

For instance, a very loud sound, an explosion, for example, or a shotgun going off at close range, can actually dislodge the tiny bones in the middle ear, causing conductive hearing loss, which involves a reduction in the sound level experienced by the listener and a reduction in the listener’s ability to hear faint sounds. In many cases, this damage can be repaired with surgery. But loud noises like this are also likely to send excessive sound levels into the inner ear, where permanent hearing damage occurs.

The inner ear, also known as the **cochlea**, is where most hearing-loss-related ear damage tends to occur. Inside the cochlea are tiny hair cells that are responsible for transmitting sound waves to the brain. When a loud noise enters the inner ear, it can damage the hair cells, thus impairing their ability to send neural impulses to the brain.

The severity of a person’s noise-induced hearing loss depends on the severity of the damage to these hair cells. The extent of the damage to these cells is normally related to the **length** and **frequency** of a person’s exposure to loud sounds **over long periods of time**.

Because noise-induced hearing loss is painless, you may not realize that it's happening at first. Then suddenly one day you will realize that you're having more and more trouble hearing high frequency sounds – the ones that are the most high-pitched. If you don't start to take precautions then, your hearing loss may eventually also affect your ability to perceive both speech sounds and music.

It is very important to understand that these hair cells in your inner ear cannot regenerate. Any damage done to them is permanent. At this time, there is simply no way to repair or undo the damage.

***FACT:** According to the American Academy of Audiology, approximately 36 million Americans have hearing loss. One in three developed their hearing loss as a result of exposure to noise.*

Noise-Induced Temporary Hearing Loss

Now it's also important to note that not all noise-induced hearing loss is necessarily permanent. Sometimes, after continuous, prolonged exposure to a loud noise, we may experience what's called "noise-induced temporary hearing loss."

During temporary hearing loss, known as **Temporary Threshold Shift (TTS)**, hearing ability is reduced. Outside noises may sound fuzzy or muted. Normally, this lasts no more than 16 to 18 hours, at which point your hearing levels will return to normal.

Often during this Temporary Threshold Shift, people will experience tinnitus, a medical condition characterized by a ringing, buzzing, or roaring in the ears. Tinnitus may last only a few minutes, but it can also span several hours, or, in extreme instances, last indefinitely.

Also, if you experience a series of temporary hearing losses, you may be well on the way to permanent damage sometime in the future.

Noise Levels and Risk

Now, how do you know when a noise or sound is too loud—when it's a threat to your hearing health? Most experts agree that prolonged exposure to any noise or sound over **85 decibels** can cause hearing loss. You may have seen decibels abbreviated "dB." They are the units we use to measure the intensity of a sound.

Two important things to remember:

1. The longer you are exposed to a loud noise, the greater the potential for hearing loss.
2. The closer you are to the source of a loud noise, the greater the risk that you'll experience some damage to your hearing mechanisms.

At this point, it helps to have some frame of reference. How loud are certain noises?

Consider these common sounds, their corresponding decibel levels, and the recommended maximum exposure times established by the National Institute for Occupational Safety and Health (NIOSH), a branch of the Centers for Disease Control and Prevention (CDC).

Sound	Intensity (dB)	Maximum Recommended Exposure (approx.)*
A Whisper	30	Safe, No maximum
Rainfall (moderate)	50	Safe, No maximum
Conversation (average)	60	Safe, No maximum
Freeway Traffic	70	Safe, No maximum
Alarm Clock	80	Safe, No maximum
	85	Potential Damage Threshold
Blender, Blow-dryer	90	2 hours
MP3 Player (full volume), Lawnmower	100	15 minutes
Rock Concerts, Power Tools	110	2 minutes
Jet Plane at Takeoff	120	Unsafe, Immediate risk
Sirens, Jackhammers	130	Unsafe, Immediate risk
Gunshots, Fireworks (close range)	140	Unsafe, Immediate risk

*NIOSH-recommended exposure limits

You can listen to sounds under 85 dB for as long as you like. There is no risk involved, well, except for the risk of annoyance. But seriously, for sounds in this lower decibel range, listening to them for hours on end does not pose any real risk to your hearing health.

85 dB is the magic number. Sounds above the **85 dB threshold** pose a potential threat to your hearing when you exceed the maximum recommended exposure time.

MP3 players at full volume, lawnmowers, and snowblowers come in at 100 dB. The recommended maximum exposure time for these items is 15 minutes.

Now, before you get too worried and give up mowing the lawn, remember, there are ways to reduce your exposure.

For instance, turn down the volume on your MP3 player. Did you know that normally, MP3 players generate about 85 dB at one-third of their maximum volume, 94 dB at half volume, and 100 dB or more at full volume? Translated into daily exposure time, according to NIOSH standards, 85 dB equals 8 hours, 94 dB equals 1 hour, and 100 dB equals 15 minutes. Do yourself a favor, and be mindful of your volume.

Also, remember to wear a pair of earplugs or earmuffs when you mow the lawn or when you use a snowblower.

When you're dealing with sounds that produce between 120 and 140 dB, you're putting yourself at risk for almost immediate damage. At these levels, it is imperative that you utilize protective ear-coverings. Better yet, if it's appropriate, avoid your exposure to these sounds altogether.

FACT: More than 30 million Americans expose themselves to hazardous sound levels on a regular basis.

Musicians and Noise-Induced Hearing Loss

Nowadays, more and more is being written about the sound levels of certain musical groups. It's no secret that many rock concerts expose performers and audiences to dangerously high levels of noise. The ringing in your ears after a blaring rock concert can tell you that. But now professional and college music ensembles are under similar scrutiny.

It's true that musicians are exposed to elevated levels of sound when they rehearse and perform music. But that doesn't equal automatic risk for hearing loss.

Take for instance a typical practice session on the piano. When taken at close range to the instrument over a limited period of time, a sound level meter fluctuates between a reading of 60 and 70 decibels. That's similar in intensity to your average conversation (60dB). There will, of course, be moments when the music peaks and this level rises. But these moments are not sustained over several hours. At least not under normal practice conditions.

While the same is true for most instruments, it is important to understand that certain instrumental sections tend to produce higher sound levels. Sometimes these levels relate to the piece of music being performed and to notational requirements (*pianissimo*, *fortissimo*); other times, these levels are what naturally resonate from the instrument.

For example, string sections tend to produce decibel levels on the lower end of the spectrum, while brass, percussion, and woodwind sections generally produce decibel levels at the higher end of the spectrum.

What's important is that you are mindful of the overall volume of your instrument and of those around you. If you're concerned about volume levels, share your concerns with your instructor.

FACT: *Approximately 50% of musicians have experienced some degree of hearing loss.*

Mindful Listening

Now, let's talk about how you can be proactive when it comes to music and hearing loss.

It's important to think about the impact noise can have on your hearing health when you:

1. Attend concerts;
2. Play your instrument;
3. Adjust the volume of your car stereo;
4. Listen to your radio, CD player, and MP3 player.

Here are some simple ways to test if the music is too loud:

It's too loud (and too dangerous) when:

1. You have to raise your voice to be heard.
2. You can't hear someone who's 3 feet away from you.
3. The speech around you sounds muffled or dull after you leave a noisy area.
4. You experience tinnitus (pain, ringing, buzzing, or roaring in your ears) after you leave a noisy area.

Evaluating Your Risk for Hearing Loss

When evaluating your risk for hearing loss, ask yourself the following questions:

1. How frequently am I exposed to noises and sounds above 85 decibels?
2. What can I do to limit my exposure to such loud noises and sounds?
3. What personal behaviors and practices increase my risk of hearing loss?
4. How can I be proactive in protecting my hearing and the hearing of those around me?

Basic Protection for Musicians

As musicians, it's vital that you protect your hearing whenever possible.

Here are some simple ways to reduce your risk of hearing loss:

1. When possible, avoid situations that put your hearing health at risk.
2. Refrain from behaviors which could compromise your hearing health and the health of others.
3. If you're planning to be in a noisy environment for any significant amount of time, try to maintain a reasonable distance from the source of the sound or noise. In other words, there's no harm in enjoying a fireworks display, so long as you're far away from the launch point.
4. When attending loud concerts, be mindful of the location of your seats. Try to avoid sitting or standing too close to the stage or to the speakers, and use earplugs.
5. Keep the volume of your music and your listening devices at a safe level.
6. Remember to take breaks during a rehearsal. Your ears will appreciate this quiet time.
7. Use earplugs or other protective devices in noisy environments and when using noisy equipment.

Future Steps

Now that you've learned about the basics of hearing health and hearing loss prevention, we encourage you to keep learning. Do your own research. Browse through the links provided at the end of this document. There's a wealth of information out there, and it's yours to discover.

Conclusion

We hope this resource document has made you think more carefully about your own hearing health. Just remember that all the knowledge in the world is no match for personal responsibility. We've given you the knowledge and the tools; now it's your turn. You are responsible for your exposure to all sorts of sounds, including music. Your day-to-day decisions have a great impact on your hearing health, both now and years from now.

Do yourself a favor. Be smart. Protect your precious commodity. Protect your hearing ability.

Resources – Information and Research

Hearing Health Project Partners

National Association of School of Music (NASM)
<http://nasm.arts-accredit.org/>

Performing Arts Medicine Association (PAMA)
<http://www.artsmed.org/index.html>

PAMA Bibliography (search tool)
<http://www.artsmed.org/bibliography.html>

General Information on Acoustics

Acoustical Society of America
(<http://acousticalsociety.org/>)

Acoustics.com
(<http://www.acoustics.com>)

Acoustics for Performance, Rehearsal, and Practice Facilities
Available through the NASM Web site ([click here to purchase](#))

Health and Safety Standards Organizations

American National Standards Institute (ANSI)
(<http://www.ansi.org/>)

The National Institute for Occupational Safety and Health (NIOSH)
(<http://www.cdc.gov/niosh/>)

Occupational Safety and Health Administration (OSHA)
(<http://www.osha.gov/>)

Medical Organizations Focused on Hearing Health

American Academy of Audiology
(<http://www.audiology.org/Pages/default.aspx>)

American Academy of Otolaryngology – Head and Neck Surgery
(<http://www.entnet.org/index.cfm>)

American Speech-Language-Hearing Association (ASHA)
(<http://www.asha.org/>)

Athletes and the Arts
(<http://athletesandthearts.com/>)

House Research Institute – Hearing Health
(<http://www.hei.org/education/health/health.htm>)

National Institute on Deafness and Other Communication Disorders –
Noise-Induced Hearing Loss
(<http://www.nidcd.nih.gov/health/hearing/noise.html>)

Other Organizations Focused on Hearing Health

Dangerous Decibels
(<http://www.dangerousdecibels.org>)

National Hearing Conservation Association
(<http://www.hearingconservation.org/>)

Career Opportunities

Career Options for Bachelor of Arts in Music-Performance Emphasis Majors

Performing Artist (Recording Artist/Group)

Performing artists specialize in the performance of music, theater, or dance. Whether performing new original material or previously created works, a performing artist's skills define their marketability. The performing artist may work as a solo act or with a group. Many modern performers incorporate technology and sound design into their performances by using electronic instruments, accompaniment tracks, and special effects. In addition to skill in their chosen craft, contemporary performing artists are required to have a basic knowledge of marketing such as community management through social media and content generation (e.g., video, text, and photos) for promotional purposes.

Vocal/Instrumental Soloist

A vocal/instrumental soloist is similar to a performing artist and may perform in much the same capacity. However, this artist may also work as a contracted performer with a group or in a recording situation. For example, an orchestra, church group, or a recording ensemble may hire a soloist. When performing as a contracted soloist, the artist has a responsibility to rehearse and perform the selected music as directed by the group or project leader.

Session Musician

The session musician may also be called, depending on the source, a studio musician, a session player, a sideman or sidewoman, a freelance musician, or a backup musician. The main responsibility of the session musician is to back up the leader of a group in the recording studio, or possibly during a live performance, playing in a style or manner that the leader of the group or the producer desires. In addition to being a great musician, the session musician must be responsible, reliable, and easy to get along with. Session musicians should know how to sight-read, be familiar with a number of different styles, and, preferably, be proficient on more than one instrument.

General Business Musician

A general business (GB) musician may work as a freelance artist or perform with a general business group. These groups maintain a widely varying repertoire to allow them to perform in almost any situation, including weddings, bar or bat mitzvahs, private parties, corporate functions, and dance clubs. GB musicians cover material by well-known recording artists in many different styles, and tailor their repertoire to clients' expressed desires. Many general business gigs may be formal dress occasions, so tuxedos and formal dresses are a necessity. The largest amount of work can be found in performances of this type, and pay is generally very good. A general business band may work through one or more booking agencies and/or book themselves.

Orchestra/Band Member

An orchestra/band member plays a supporting role as an instrumentalist in a musical group. A vast knowledge of repertoire, musical skill, and sight-reading ability are important qualities for the orchestra/band member to develop, especially in the orchestral environment. In addition, the orchestra/band member must be able to play well with other members of the group and must be highly organized so as to know the material before rehearsal. The ability to play more than one instrument is often very helpful to the orchestra/band member, whose responsibility is to follow the directions of the group leader or conductor to deliver the desired performance of prepared music in performance and recording situations.

“Be versatile, take as many classes as you can and play with as many people as you can” - **Giancarlo de Trizio**

Background Vocalist

Background vocalists support other singers and musicians on recordings, jingles/television commercials, or in live performances. They may work full-time or on a freelance basis, or travel with a performing act, holding responsibility for learning repertoire and attending rehearsals. Background vocalists must be versatile and flexible; those performing on recordings, jingles, or television/radio will need the ability to read music quickly and record it quickly with a minimum of errors. Harmony and improvisation abilities are a significant plus for successful background vocalists.

DJ/Remixer

The DJ/remixer may be charged with editing a song or completely recreating it to sound different from the original version. The DJ/remixer may also mix recorded music live for an audience. Skills required involve knowledge of audio editing and music production software as well as performance dynamics and knowledge of current musical trends.

Floor Show Band

Floor show bands work in nightclubs, hotels, resorts, cruise ships, cafes, bars, and concert halls to entertain patrons. Show groups may perform many different types of music in their act. Show groups must have pizzazz, and usually involve extensive planning and rehearsal to appear professional at all times. Floor show groups may work in one place for a few days or even weeks before moving on to the next gig, and they travel frequently.

Theatre Musician

A theatre musician is an instrumentalist that plays in the pit orchestra of a music theatre production.

Theatre Performer

A theatre performer is a singer/actor or actress who performs in a music theatre production on stage.

Accompanist/Rehearsal Pianist

The accompanist/rehearsal pianist primarily works with vocalists and/or music theatre groups for rehearsals, live performance, or audition settings.

Cantor

A cantor is a song leader in a Reformed, Conservative, or Orthodox Jewish Synagogue/Temple Service, or Catholic or Christian Orthodox service. The cantor sings liturgical prayers and leads the worshippers in attendance to sing in a precise and measured "call and answer"-type response to his/her own sung part or line.

Church Musician: Choir Director, Worship Leader, Praise & Worship Band Member, Organist, and Soloist

A musician or vocalist that plays, sings, or conducts during the musical portion of a worship service.

Product Demonstrator

A product demonstrator is a musician that is employed by a music equipment manufacturer to demonstrate the company's product line at trade shows and conferences. Usually, someone with strong playing ability as a musician is selected for this role.

Whether composing an orchestral piece, balancing sound levels, instructing a child in piano, or using an instrument for therapy, today’s music makers and teachers have a rich professional landscape for building their careers. Music attracts both creative and business-minded individuals, creating a dynamic environment where art can flourish and be distributed in a variety of mediums. If you’re considering a career in music, this guide will help you understand the breadth of opportunities available, educational expectations of employers, and average salaries within the field.

Music Career Paths

Once called the universal language of mankind by H.W. Longfellow, music has the ability to transcend barriers and provide soundtracks for both everyday life and pivotal moments. Many stories of a mundane activity or a life-changing experience can be remembered by a song on the radio, a band playing in the background, or a specially crafted playlist. A career in music allows creative types with a good ear to combine their talents and passions to make a living. While artists and bands are the most high-profile professionals in music, the field is overflowing with roles suited to different personality types, interests, skills, and educational levels.

- **Entry-Level Careers**
- Mid to Senior-Level Careers
- Related Occupations

Composers and Conductors

JOB OUTLOOK (2014 TO 2024): **3%** MINIMUM
EDUCATION REQUIREMENTS:
Bachelor’s degree may be required for choral music, while leading conductors often have master’s degrees in music theory or composition.

Music Therapist

JOB OUTLOOK (2014 TO 2024): **12%**
MINIMUM EDUCATION REQUIREMENTS:
Bachelor’s degree in recreational therapy with an emphasis in music. Increasingly, master’s degrees are preferred.

Postsecondary Music Teachers

JOB OUTLOOK (2014 TO 2024): **11%**
MINIMUM EDUCATION REQUIREMENTS:
Master’s degree in music composition or theory. Some institutions or advanced positions may require a doctoral degree

Stage Directors

JOB OUTLOOK (2014 TO 2024): **9%**
MINIMUM EDUCATION REQUIREMENTS:
Bachelor’s degree in film, music, screenwriting, or a related area. Some jobs may require an MFA.

Dancers and Choreographers

JOB OUTLOOK (2014 TO 2024): **5%**

MINIMUM EDUCATION REQUIREMENTS:

Professional dancers usually start taking lessons between the ages of five and eight. Depending on the program, some dance groups may require a bachelor's degree in dance.

Producers

JOB OUTLOOK (2014 TO 2024): **9%**

MINIMUM EDUCATION REQUIREMENTS:

Bachelor's degree in cinematography, film, communication, or a similar field.

Data Source: Bureau of Labor Statistics, 2014 and Occupational Information Network

Music Salaries

Salaries in the music industry can vary dramatically based on the position. The table below shows salary trends for various music careers.

	Annual 25th Occupation percentile wage	Annual median wage	Annual 75th percentile wage
Art, Drama, and Music Teachers, Postsecondary	47,120	65,340	91,580
Choreographers	28,980	45,940	68,220
Music Directors and Composers	35,200	49,820	70,180
Broadcast and Sound Engineering Technicians	29,550 and	41,860	60,510
Radio Operators			
Musical Instrument Repairers and Tuners	26,380	35,660	47,210
Agents and Business Managers of Artists, Performers, and Athletes	40,080	62,940	111,370

Data Source: Bureau of Labor Statistics, 2015

How to Have a Successful Music Career

Music attracts a spectrum of artists and professionals who are passionate about this art form. In general, most people who are drawn to a career in music have some of the following traits:

- **A love of music (or the arts)**--This one is obvious, but oh so true. Whether teaching a class full of middle school students or listening to raw tracks close to 100 times to ensure sound levels are perfect, people who want to make it in this industry have a deep and abiding love of music.
- **Art for art's sake**--While there are certainly lucrative roles within music, most people don't join the field for the money. An unerring passion for the art behind a song or composition is a driving force for those who enter -- and stay -- in the field.
- **Dedication**--Ask anyone who has made it in music and they'll tell you success doesn't come overnight. An alluring field for many, the industry is structured in such a way that experience and persistence are the driving factors for making it in music.
- **People person**--The importance of networking can't be emphasized enough, and those who make it to the top do so with a team around them. Think about the GRAMMY Awards: when an artist steps up to receive his or her award, he or she has a laundry list of people to thank. If you don't sincerely

enjoy being around people – whether it’s your audience, fellow musicians, or your A&R team – and collaborating on projects, music probably isn’t for you.

Required and Preferred Skills

Active listening

Musicians must be able to pick out notes, keys, and chord progressions, often within a layered production of music.

Charisma

If playing to a live audience, the best musicians are able to engage their listeners. It’s one thing to stand on a stage and sing or play an instrument, but it takes charisma to truly entertain.

Coordination

Most instruments demand great coordination, as each hand – or in the case of a wind instrument, the mouth – is required to move independently of the other.

Reading music

Being able to read charts and sheet music can be an advantage in quickly learning a new piece or understanding how a song is meant to be performed. Some musicians are adept at playing by ear, though.

Instruments

Ranging from flutes and guitars to oboes and drums, a musician’s instrument allows them to convey sound via chords and notes.

Recording gear

A raft of equipment goes into the recording process, and music producers must know how to pick the right microphones, use analog and digital consoles, and incorporate technologies such as monitors and voice-effect software to produce top-notch sound.

Mixing software

Pro Tools, Waves, and Logic are common software packages that allow mixers to consolidate individually recorded tracks into a seamless song. Musicians use these tools to balance track levels, even out vocals or instruments, and correct improper notes.

Live production technology

Digital audio workstations allow production specialists to monitor sound levels, incorporate additional tracks that can’t be played from the stage, and enhance the overall sound quality of a live performance. Common software includes Ableton Live, MainStage, MIDI Maestro, and Pro Tools.

Preparing for Your Music Career: Degree Programs

Because music is a form of art, the industry generally has looser education requirements than others. While composers, conductors, and music teachers are expected to hold a postsecondary degree, musicians and producers are often assessed on former work products or prior experience, which many argue is the most telling credential. Like other forms of art, the best musicians started at a young age and showed great discipline in

practicing regularly. As demonstrated in Malcom Gladwell's 10,000-hour theory, practice leads to improvement and improvement leads to being noticed.

Still, colleges offer numerous areas of academic study for those interested in pursuing more formal education to prepare for a music career. Some common music degree programs include:

Music/Music Studies/Musicology

A degree in music (sometimes called music studies or musicology at some colleges) covers music theory and provides well-rounded knowledge in production, songwriting, business, and performance. Students also develop broad skills such as communication and creative problem solving. Example courses are likely to include:

Music Theory

- Ear Training
- Applied Music
- Music Industry Economics
- Songwriting and Compositional Techniques
- Desktop Music Publishing

Music Education

Combining a love and knowledge of music with pedagogical practices, this degree option helps individuals become innovative music educators. Part of the curriculum focuses on teaching methodologies, modalities of instruction, and current best pedagogical practices for teaching and learning. But that's not all. Students also develop their own skills and knowledge in music theory, composition, general musicianship, music history, and performance so that they can help their future students reach their full musical potential. Sample courses are:

- Introduction to Music Education
- Multimedia for the Educator
- Elementary Class Methods
- Secondary Class Methods
- Computer Applications for Music Education
- Teaching with a Multicultural Perspective

Composition

This program prepares graduates for careers in music arrangement and composition by instilling knowledge of music theory, performance, ear training, and ethnomusicology (or the study of music in a cultural context). Think of composition degrees as filling a toolbox: students learn about individual components like rhythm, harmony, melody, and chord structures, which allows them to use these individual components to build a piece of music. Coursework may include:

- Ear Training
- MIDI Production Techniques
- Songwriting
- Music Theory
- Compositional Techniques
- Sound Capture and Production

Music Performance

After selecting a primary instrument, students are immersed in a comprehensive curriculum to develop performance skills. Aside from countless music lessons, coursework is rounded out with studies in accompaniment, pedagogy, collaborative performance, and different musical styles. Specific courses and requirements will vary by instrument, but general requirements are likely to include: Private Instruction

- Recital Preparation
- Improvisation
- Styles Survey
- Performance Ear Training
- Health and Wellness

Music Technology/Music Production

Depending on the college, this degree may also be offered as audio engineering technology. Regardless of the name, these programs equip students with an understanding of how music and technology work together. While studying the fundamentals of music and digital tools (recording, video production, sound design, electronic production), students are also challenged to redefine the future of music. Some programs require a music production capstone project where students demonstrate what they've learned throughout the program.

Coursework often includes:

- Advanced Studio and Interactive Performance Mixing
- Music Video Production
- Electronic Production and Live Performance
- Music Production Analysis
- Critical Listening
- Pro Tools
- Creative Music Production Skills

Music Business

Music business degree programs usually have an entrepreneurial approach. Students explore all aspects of the music business and industry – from management and booking to licensing and law to marketing and promotions – in order to develop the skills needed to become a successful independent artist or music entrepreneur.

Examples of courses in this degree program include:

- Introduction to Music Business
- Music Marketing
- Music Business Trends & Strategies
- Music Licensing
- Music Business Finance
- Legal Aspects of the Music Industry

Certificates

Although many careers in music don't require a full two- or four-year degree, others may mandate a certificate or non-degree award. Many institutions – ranging from community colleges and trade schools to music conservatories – offer these types of educational programs throughout the country. Some common music certificates include:

- Arranging
- Composing for Film and TV
- Electronic Music Production
- Live Sound Production
- Music Theory
- Instrumentation

Specializations

Students with specific musical interests can choose to concentrate their learning via a specialization. Whether focusing on a certain style of music – such as jazz – or a particular instrument – such as guitar – specializations abound to help students move from proficient to expert.

Some common specializations include:

Choral music

Often the backbone of a music education program, specializing in choral music helps future music teachers understand the methodology behind group lessons, pedagogy, and supervisory methods while also learning how to produce recitals and teach choral music theory. 53 percent of Americans – some 113 million – over the age of 12 are current or former music students, making this specialization a popular career choice.

Live music engineering

Students specializing in live music engineering are immersed in the finer points of live sound by exploring topics related to sound amplification, live mixing, acoustics, electronics, and ear training. Because concerts are still a favorite activity across the globe, there are many job prospects for those with this specialized knowledge. In 2015, 52 percent of all money spent in the music industry went to live events.

Voice or instrument

Musicians who complete this specialization not only gain a foundational knowledge of music and music theory generally, but also delve deeply into the nuances of instrumentation and performance. Individual and group lessons are heavily used within the curriculum. Recitals, ensembles, and different styles of music also provide a holistic understanding of how an instrument can be used. The field looks promising for young musicians, with a 510 percent increase in the last decade of independent music makers who make a full-time living off their music careers.

Where do Musicians Work?

Musicians and others associated with music can be found in myriad settings thanks to the broad range of applications for music. Ranging from unstructured environments enjoyed by touring musicians to tenured roles for postsecondary music educators, the following list provides examples of a few places you may find these professionals.

On the stage

Performing musicians enjoy the thrill of playing to a live audience night after night, but they also contend with erratic schedules and endless travel.

In a classroom

Music provides many different settings and career paths for musicians who want to teach. Primary and secondary music teachers provide the building blocks for future study, while postsecondary instructors help students fine-tune their existing musicianship.

At a clinic

Music therapy is a proven method for helping individuals move beyond physical, cognitive, or emotional limitations and further develop their skills in those areas. Music therapists can be found in clinics or in private practice.

Behind the scenes

Any concert, television show, recital, or audio production you've ever experienced was likely made better by the precise work of an audio engineer. Because almost any media production incorporates sound, there are many different behind-the-scenes roles available to individuals with a passion for ensuring every event sounds its best.

At a computer

While it most likely won't be the standard 9 a.m. to 5 p.m. office job, many music degree-holders spend their days recording, producing, engineering, or mixing tracks for artists and bands. These professionals either have their own studios or rent space at larger recording studios and work with different clients throughout their careers.

Finding a Music Job

Reflecting the sheer number of music careers available, there are a vast number of job boards for individuals on the hunt for a gig. While touring roles are still largely found through word of mouth, the following resources will help those aspiring to a job in music find a well-suited role.

- American Federation of Musicians In addition to providing insider knowledge of how to break into the music industry, AFM has a national job board with various types of positions.
- Backstage Individuals looking for behind-the-scenes roles can find information on national job postings and casting calls at Backstage.
- Chorus America Specifically focused on roles for conductors, administrators, singers, and accompanists, Chorus America offers a national job board for these types of roles.
- Los Angeles Music Network Los Angeles is one of the biggest music hubs in America so it's a great city if you want to work in the industry. LAMN posts jobs regularly and highlights industry networking events.
- Musical America Worldwide Focused on performing arts, MAW offers a job listing and a place where hopefuls can upload their resumes for prospective employers.
- MusicMatch Provided by the USA Music Industry Magazine, this job board is updated daily and features positions throughout North America.
- Music Starts Here Aside from job postings, this website helps musicians, bands, and industry professionals showcase their talents, network with others in the business, and learn more about insider news.

Music Internships

Depending on the area of music where you want to work, internships can be the best foot-in-the-door for getting hired. Internships aren't common for performing musicians, but countless music business types and audio engineering professionals can trace their first successes back to their days as an intern. Intern Like a Rockstar is a helpful resource for learning more about what it takes to be hired as a music intern.

Examples of great internships related to music are below.

Chicago Symphony Orchestra

Location: Chicago

Students aspiring to work in the administrative or performance side of orchestration can take advantage of numerous symphony internships, such as those offered by the Chicago Symphony Orchestra. Six different types of roles are offered for interns, allowing them to focus on the area of most interest.

New England Conservatory Guided Internship

Location: Boston

Individuals hoping to work in music education have much to learn from an internship at NEC, which prides itself on providing a comprehensive experience. Interns learn about curriculum design, new research in music

education, engaging community partners, and teaching in public schools throughout their semester-long experience.

Sony Music

Location: Los Angeles, New York, Chicago, Atlanta, Nashville,

As the owner of more than 30 record labels, Sony Music internships are wide ranging and incredibly competitive. Whether looking to focus on the business side of the industry or the recording process, the breadth of options ensure students can find a program to fit their goals.

The Recording Academy – GRAMMY Awards

Location: One of the Academy's 12 chapter offices in Atlanta, Chicago, Florida, Los Angeles, Memphis, Nashville, New York, the Pacific Northwest, Philadelphia, San Francisco, Texas, or Washington D.C.

Interns spend one semester working part-time at a chapter office performing tasks related to event management, marketing, administration, education programs, membership, and database management. In addition to office tasks, interns frequently attend music events and have the opportunity to network with others in the field.

The Madison Square Garden Company

Location: New York, California, Chicago, and New Jersey

Serving as the parent organization for Madison Square Garden, Radio City Music Hall, the Beacon Theatre, and the Chicago Theatre, MSGC's student associate program gives interns a valuable opportunity to gain a wealth of experience and professional contacts.

Professional Associations & Organizations

Professional music associations abound and provide insider's knowledge about bands looking for a new member or upcoming tours seeking roadies, while also providing valuable networking opportunities. Some of the top music-related associations include:

American Music Therapy Association

AMTA is the voice of music therapists throughout the country and works to advocate on their behalf while also presenting leading research about the field.

American Society of Composers, Authors, and Publishers (ASCAP)

ASCAP protects the copyrights of its 565,000 members by operating as a performance-rights organization. Tasked with monitoring usage, the organization is responsible for collecting fees for licensed music and distributing royalties to its members.

Music Business Association (MBA)

Representing sectors ranging from digital music and legal to management and touring, the MBA champions music commerce and develops leaders within the music business industry.

Music Teachers National Association (MTNA)

Created in 1876, MTNA has grown to more than 22,000 members across 500 local affiliates, offering events and advocacy services as well as a professional certification program.

National Association for Music Education (NAfME)

NAfME advocates for music education at the local, state, and national levels; provides resources for teachers, parents, and administrators; hosts professional development events; and offers a variety of opportunities for students and teachers.

National Association of Recording Industry Professionals (NARIP)

Aside from a careers page, NARIP also offers online learning options and regular events for members.

Career Options for Bachelor of Science in Music – Music Recording Technology Emphasis (MRT) and Bachelor of Science in Music – Audio Production (AUP)

- | | | |
|-----------------------|---------------------|----------------------|
| • Recording Engineer | • Sports Audio | • Live Sound |
| • Foley | • Television Audio | • Automotive Design |
| • ADR | • Event Planner | • Theater |
| • Forensics | • Audio Sales | • Gaming |
| • Marine Audio | • Software Designer | • Digital New Media |
| • Military Audio | • Hearing Impaired | • Studio Manager |
| • Sound Design | • Airline Forensics | • Stage Performances |
| • Radio Engineer | • Teacher | • Cinema |
| • Cinema Installation | • Editor | • Automotive design |
| •Lobbyist | • Post Production | |

The Audio Production Program (AUP) was made available to students as of Fall 2016.

However, its sister program Music Recording Technology (MRT) has been a mainstay of the Department of Music and Performing Arts for more than 20 years. MRT has a performance component but AUP allows students interested in the technology aspects not the performance to become experts. In the final analysis students from both programs emerge with expert skills in recording technology. The following represents a sample of students who have completed the Music Recording Technology (MRT) emphasis which is comparable to the Audio Production Program.

- Andre Ames, Grammy Nominee.
- Atty. Alandis Brassel, graduate of Vanderbilt University Law School, where he focused on intellectual property, entertainment and technology/privacy law. Prior to attending Vanderbilt, he worked as a professional audio engineer. He is a trained musician and has a M.A. in Music Business from New York University and a B.S. in Music Engineering Technology from Hampton University. Currently, he serves as Counsel for Rep. Jim Cooper, U.S. House of Representative in Tennessee (TN-05). His expertise includes intellectual property and music industry issues.
- Lauren Bromell - Assistant Audio Engineer at EOA Digital, Atlanta, GA.
- Roy Cotton, CEO/Founder at SoundShed LLC, President/Founder at The Shed Foundation, Chief Executive Officer at Opus One Works, and renowned orchestrator, producer and marketing consultant from Dallas, TX.
- Bryan Gay - Audio Engineer at MicroMix Studio.

- Christopher Henderson - Producer/Songwriter at Sony/ATV Music Publishing .
- Emily Jackson - President, Bei Son Ko (sound design).
- Kelcey McDonald - Audio Engineer, Air Force Band.
- Keith McPhee, Music Supervisor for the Tonight Show with Jimmy Fallon.
- Christopher Morgan - CEO of Alien Entertainment.
- Cameron Vinson - Audio Tech, Craft Work SoundK.
- Robin Watkins, Web and Multimedia Marketing Coordinator for Whatever Media. Provides a variety of Multimedia marketing services to small businesses and non-profits including video/ audio production and photography.
- Jarrell Bradley attending American University Master's degree in Recording Technology.

Career Options for Bachelor of Arts in Music (Pre-Certification)

Careers in Music Education

Music and performing arts educators may play a variety of roles depending on the educational setting in which they teach. Some are general instructors who teach areas such as, for example, performance, music theory, music history, or theater. Other music educators may focus on one specific field, such as, for example, music therapy, jazz dance, or arranging. Music and performing arts educators work at all educational levels, from pre-kindergarten programs to postgraduate college or university programs. Typically, music and performing arts teachers must possess a love for pedagogy, excellent communication skills, in-depth knowledge of their subject area(s), and exemplary leadership abilities in group settings.

Elementary/Primary School Music Teacher

Elementary school music teachers work in public, private, or parochial schools. Their duties vary depending on the school and the ages and grades they teach, but for the most part they teach a general music class in kindergarten through sixth grade, introducing students to the different aspects of music and the varying degrees of skill study. They must often follow guidelines for what they teach that are set up by the school music department heads, district music supervisors, and state music education supervisors.

Secondary School Music Teacher

Secondary school music teachers generally teach in grades seven through twelve, and they work in public, private, or parochial schools. Their duties vary depending on the type of job they are hired for. They may teach specifically on one instrument or many instruments. They may be responsible for leading a school band, orchestra, or choir, and for putting on school concerts and competitions. They may handle rehearsals and conduct the school groups as well.

College/Conservatory/University Music Educator

College/conservatory/university music educators may be hired for a variety of different positions. They may be brought into a school as a general music educator to teach areas of music theory, music arranging, music history, or vocal or instrumental performance. Educators are also hired to coach chamber music groups or to conduct choruses or orchestras.

Academic Researcher

An academic researcher is dedicated to the careful study of a given subject, field, or problem in order to discover key facts, principles, new areas of inquiry, or conclusions. A researcher typically uses the scientific method to investigate and record findings. Academic research is often undertaken in a graduate school environment, such as the pursuit of a master's degree or doctorate.

Private Instructor

Private music instructors typically perform individual (or group) lessons in order to advance the learning rate of a student. Private instructors must be able to develop and implement an effective curriculum that will engage students in the learning process in order to deliver desired results for those that they instruct.

Choir Director

A choir director provides direction and guidance to a vocal group or choir in a school, church, or elsewhere in the community. The choir director is responsible for researching and selecting material, rehearsing and conducting the choir, and preparing and presenting public performances of the choir.

Music Education Supervisor (or School Music Supervisor)

A school music supervisor is responsible for directing and coordinating activities of teaching personnel who are engaged in instructing students in vocal and instrumental music in a specific school or school system. This person may teach a few days a week and administer programs in the remaining days. The music supervisor plans and develops the music education curriculum.

Independent Primary or Secondary School Music Teacher

These teachers work specifically at private, independent, parochial, or cooperative home school programs.

Hampton University
Department of Music &
Performing Arts

AREA of THEATRE

CURRICULUM OUTLINE & AUDIT FORM

DEPARTMENT: Music and Performing Arts

MAJOR: Theatre Arts **EMPHASIS:** Performance **MINOR:**

STUDENT'S NAME: **HUID:** **PHONE:**

FRESHMAN YEAR

FIRST SEMESTER COURSES	CRD	SEM	GRADE
BIO 101 Nature of Life	3		
ENG 102 Written Communication	3		
HIS 106 World Civilizations II	3		
MAT 110 College Mathematics I	3		
PED Physical Education	1		
UNV 101 The Individual and Life	1		
Total	14		
Notes Students must receive C or better in COM 103, ENG 101, ENG 102, and all major courses.			
Total Credit Hours Completed: _____ Total Credit Hours Completed toward Graduation in Major: _____			

SECOND SEMESTER COURSES	CRD	SEM	GRADE
COM 103 Oral Communication	3		
ENG 102 Written Communication I	3		
HUM 201 Humanities I	3		
PSY 203 Intro to Psychology	3		
Humanities Elective	3		
Total	15		
Notes			
Total Credit Hours Completed: _____ Total Credit Hours Completed toward Graduation in Major: _____			

Advisor's Name (Print): _____

Advisor's Name (Print): _____

Advisor's Signature: _____ **Date:** _____

Advisor's Signature: _____ **Date:** _____

Student's Signature: _____ **Date:** _____

Student's Signature: _____ **Date:** _____

SOPHOMORE YEAR

FIRST SEMESTER COURSES	CRD	SEM	GRADE
COM 121 Voice and Diction	3		
THE 116-416 Practicum	1		
THE 119 Performance Workshop	3		
THE 120 Intro to Theatre	3		
THE 201 Stagecraft I	3		
THE 205 Theatre History I	3		
Total	16		
NOTES			
Total Credit Hours Completed: _____ Total Credit Hours Completed toward Graduation in Major: _____			

SECOND SEMESTER COURSES	CRD	SEM	GRADE
MUS 200 Introduction to Music	3		
THE 125 Oral Interpretation	3		
THE 319 Improvisational Workshop	3		
Free Elective	3		
Free Elective	3		
Total	15		
NOTES			
Total Credit Hours Completed: _____ Total Credit Hours Completed toward Graduation in Major: _____			

Advisor's Name (Print): _____

Advisor's Name (Print): _____

Advisor's Signature: _____ **Date:** _____

Advisor's Signature: _____ **Date:** _____

Student's Signature: _____ **Date:** _____

Student's Signature: _____ **Date:** _____

CURRICULUM OUTLINE & AUDIT FORM

DEPARTMENT: Music and Performing Arts

MAJOR: Theatre Arts **EMPHASIS:** Performance **MINOR:** _____

STUDENT'S NAME: _____ **HUID:** _____ **PHONE:** _____

*****AN APPLICATION FOR GRADUATION MUST BE SUBMITTED BY THE STUDENT TO THE REGISTRAR ONE YEAR PRIOR TO THE EXPECTED GRADUATION DATE. THE STUDENT MUST SUBMIT A GRADUATION UPDATE FORM IF HE/SHE DOES NOT GRADUATE BY THE EXPECTED DATE.**

JUNIOR YEAR

FIRST SEMESTER COURSES	CRD	SEM	GRADE
THE 116-416 Practicum	1		
THE 233 Acting I	3		
THE 305 Directing I	3		
THE/COM Elective	3		
THE/COM Elective	3		
THE/COM Elective	2		
Total	15		

NOTES

Total Credit Hours Completed: _____
Total Credit Hours Completed toward Graduation in Major: _____

SECOND SEMESTER COURSES	CRD	SEM	GRADE
COM 350 Research Methods in THE	3		
THE 306 Directing II	3		
THE 333 Acting II	3		
Free Elective	3		
THE/COM Elective	3		
Total	15		

NOTES

Total Credit Hours Completed: _____
Total Credit Hours Completed toward Graduation in Major: _____
List Required Courses Remaining for Graduation in Major:

List Required Courses Remaining for Graduation in Minor:

Required Forms Completed (check all that are completed):
1. Graduation Application _____
2. Course Substitutions _____
3. Incompletes _____
4. Transfer Credits _____

Advisor's Name (Print): _____

Advisor's Signature: _____ Date: _____

Student's Signature: _____ Date: _____

Advisor's Name (Print): _____

Advisor's Signature: _____ Date: _____

Student's Signature: _____ Date: _____

CURRICULUM OUTLINE & AUDIT FORM

DEPARTMENT: Music and Performing Arts

MAJOR: Theatre Arts **EMPHASIS:** Performance **MINOR:** _____

STUDENT'S NAME: _____ **HUID:** _____ **PHONE:** _____

SENIOR YEAR

FIRST SEMESTER COURSES	CRD	SEM	GRADE
THE 252 Playwriting I	3		
THE 364 Modern Drama I	3		
THE 422 Senior Project	3		
Free Elective	3		
THE/COM Elective	3		
Total	15		

NOTES

Total Credit Hours Completed: _____
Total Credit Hours Completed toward Graduation in Major: _____

List Required Courses Remaining for Graduation in Major:

List Required Courses Remaining for Graduation in Minor:

Required Forms Completed (check all that are completed):

1. Graduation Application _____
2. Course Substitutions _____
3. Incompletes _____
4. Transfer Credits _____

SECOND SEMESTER COURSES	CRD	SEM	GRADE
THE 345 Black American Theatre	3		
THE 352 Playwriting II	3		
THE 419 Dramatic Theory & Criticis	3		
Free Elective	3		
THE/COM Elective	3		
Total	15		

NOTES

Total Credit Hours Completed: _____
Total Credit Hours Completed toward Graduation in Major: _____

List Required Courses Remaining for Graduation in Major:

List Required Courses Remaining for Graduation in Minor:

Required Forms Completed (check all that are completed):

1. Graduation Application _____
2. Course Substitutions _____
3. Incompletes _____
4. Transfer Credits _____

Advisor's Name (Print): _____

Advisor's Signature: _____ Date: _____

Student's Signature: _____ Date: _____

Advisor's Name (Print): _____

Advisor's Signature: _____ Date: _____

Student's Signature: _____ Date: _____

TOTAL MAJOR CREDITS: _____

CURRICULUM OUTLINE & AUDIT FORM

DEPARTMENT: Music and Performing Arts

MAJOR: Theatre Arts **EMPHASIS:** Technical Theatre **MINOR:** _____

STUDENT'S NAME: _____ **HUID:** _____ **PHONE:** _____

FRESHMAN YEAR

FIRST SEMESTER COURSES	CRD	SEM	GRADE
BIO 101 Nature of Life	3		
ENG 101 Written Communication	3		
HIS 106 World Civilizations II	3		
MAT 110 College Mathematics I	3		
UNV 101 The Individual and Life	1		
Total	13		
Notes Students must receive C or better in COM 103, ENG 101, ENG 102, and all major courses.			
Total Credit Hours Completed: _____ Total Credit Hours Completed toward Graduation in Major: _____			

SECOND SEMESTER COURSES	CRD	SEM	GRADE
COM 103 Oral Communication		3	
ENG 102 Written Communication I		3	
HUM 201 Humanities I		3	
PED Physical Education Activity		1	
PSY 203 Intro to Psychology		3	
HUM Elective Humanities Elective		3	
Total		16	
Notes			
Total Credit Hours Completed: _____ Total Credit Hours Completed toward Graduation in Major: _____			

Advisor's Name (Print): _____

Advisor's Name (Print): _____

Advisor's Signature: _____ **Date:** _____

Advisor's Signature: _____ **Date:** _____

Student's Signature: _____ **Date:** _____

Student's Signature: _____ **Date:** _____

SOPHOMORE YEAR

FIRST SEMESTER COURSES	CRD	SEM	GRADE
THE 116-416 Practicum	1		
THE 119 Performance Workshop	3		
THE 201 Stagecraft I	3		
Free Elective	3		
Free Elective	3		
Free Elective	3		
Total	16		
NOTES			
Total Credit Hours Completed: _____ Total Credit Hours Completed toward Graduation in Major: _____			

SECOND SEMESTER COURSES	CRD	SEM	GRADE
THE 117-417 Practicum	1		
THE 120 Introduction to Theatre	3		
THE 125 Oral Interpretation	3		
Free Elective	3		
Free Elective	3		
Free Elective	2		
Total	15		
NOTES			
Total Credit Hours Completed: _____ Total Credit Hours Completed toward Graduation in Major: _____			

Advisor's Name (Print): _____

Advisor's Name (Print): _____

Advisor's Signature: _____ **Date:** _____

Advisor's Signature: _____ **Date:** _____

Student's Signature: _____ **Date:** _____

Student's Signature: _____ **Date:** _____

CURRICULUM OUTLINE & AUDIT FORM

DEPARTMENT: Music and Performing Arts

MAJOR: Theatre Arts **EMPHASIS:** Technical Theatre **MINOR:** _____

STUDENT'S NAME: _____ **HUID:** _____ **PHONE:** _____

***AN APPLICATION FOR GRADUATION MUST BE SUBMITTED BY THE STUDENT TO THE REGISTRAR ONE YEAR PRIOR TO THE EXPECTED GRADUATION DATE. THE STUDENT MUST SUBMIT A GRADUATION UPDATE FORM IF HE/SHE DOES NOT GRADUATE BY THE EXPECTED DATE.

JUNIOR YEAR

FIRST SEMESTER COURSES	CRD	SEM	GRADE
THE 205 Theatre History	3		
THE 233 Acting I	3		
THE 252 Playwriting I	3		
THE 305 Directing I	3		
THE 355 Tech Theatre Workshop I	3		
Total	15		

NOTES

Total Credit Hours Completed: _____
Total Credit Hours Completed toward Graduation in Major: _____

SECOND SEMESTER COURSES	CRD	SEM	GRADE
COM 121 Voice and Diction	3		
COM 350 Research Methods in THE	3		
THE 333 Acting II*	3		
THE 345 Black American Theatre	3		
THE 356 Tech Theatre Workshop II	3		
THE/COM Elective	3		
Total	18		

NOTES

*Waiver for Acting II

Total Credit Hours Completed: _____
Total Credit Hours Completed toward Graduation in Major: _____

List Required Courses Remaining for Graduation in Major:

List Required Courses Remaining for Graduation in Minor:

Required Forms Completed (check all that are completed):

1. Graduation Application _____
2. Course Substitutions _____
3. Incompletes _____
4. Transfer Credits _____

Advisor's Name (Print): _____

Advisor's Signature: _____ Date: _____

Student's Signature: _____ Date: _____

Advisor's Name (Print): _____

Advisor's Signature: _____ Date: _____

Student's Signature: _____ Date: _____

CURRICULUM OUTLINE & AUDIT FORM

DEPARTMENT: Music and Performing Arts

MAJOR: Theatre Arts **EMPHASIS:** Technical Theatre **MINOR:** _____

STUDENT'S NAME: _____ **HUID:** _____ **PHONE:** _____

SENIOR YEAR

FIRST SEMESTER COURSES	CRD	SEM	GRADE
THE 364 Modern Drama	3		
THE 403 Scene Design	3		
THE 422 Senior Project	3		
THE/COM Elective	3		
THE/COM Elective	3		
Total	15		
NOTES			
Total Credit Hours Completed: _____ Total Credit Hours Completed toward Graduation in Major: _____			
List Required Courses Remaining for Graduation in Major: 			
List Required Courses Remaining for Graduation in Minor: 			
Required Forms Completed (check all that are completed): 1. Graduation Application _____ 2. Course Substitutions _____ 3. Incompletes _____ 4. Transfer Credits _____			

SECOND SEMESTER COURSES	CRD	SEM	GRADE
THE 404 Costume Design for THE/D	3		
THE 419 Dramatic Theory & Criticis	3		
Free Elective	3		
Free Elective	3		
THE/COM Elective	3		
Total	15		
NOTES			
Total Credit Hours Completed: _____ Total Credit Hours Completed toward Graduation in Major: _____			
List Required Courses Remaining for Graduation in Major: 			
List Required Courses Remaining for Graduation in Minor: 			
Required Forms Completed (check all that are completed): 1. Graduation Application _____ 2. Course Substitutions _____ 3. Incompletes _____ 4. Transfer Credits _____			

Advisor's Name (Print): _____

Advisor's Name (Print): _____

Advisor's Signature: _____ **Date:** _____

Advisor's Signature: _____ **Date:** _____

Student's Signature: _____ **Date:** _____

Student's Signature: _____ **Date:** _____

TOTAL MAJOR CREDITS: _____

THEATRE MINOR CURRICULUM

Curriculum

Course Number	Course Title	Credit Hours
THE 201	Stagecraft I	3
THE 205	Theatre History	3
THE 233	Acting I	3
THE 305	Directing I	3
THE 364	Modern Drama	3
Electives	Theatre Electives	3
Total Hours		18 hours

Elective Options

Course Number	Course Title	Credit Hours
THE 116/117/216/217/316/317/416/417	Theatre Arts Practicum	1 ea.
THE 119	Performance Workshop	3
THE 120	Intro to Theatre	3
THE 125	Oral Interpretation	3
THE 202	Stagecraft II	3
THE 206	Theatre History II	3
THE 252	Playwriting I	3
THE 301	Costuming and Makeup	3
THE 306	Directing II	3
THE 319	Improvisation Workshop	3
THE 326	Organizational Communication	3
THE 333	Acting II	3
THE 340	Theatre Management	3
THE 345	Black American Theatre	3
THE 352	Playwriting II	3
THE 355	Technical Theatre Workshop I	3
THE 356	Technical Theatre Workshop II	3
THE 362	World Drama	3
THE 400	Cooperative Theatre Internship Experience	3
THE 403	Scene Design	3
THE 404	Costume Design for Theatre and Dance	3
THE 419	Dramatic Theory and Criticism	3
THE 420/421	Independent Study	3

PRACTICUM/INDIVIDUAL PROJECT LOG

NAME: _____ AREA: _____ COURSE/SECTION: _____

CHECK IN DATE/TIME	DUTIES PERFORMED	SATISFACTORY OR UNSATISFACTORY	CHECK OUT DATE/TIME	TOTAL HOURS	SUPERVISOR' S INITIALS

TOTAL HOURS WORKED: _____ -TOTAL INFRACTIONS: _____ TOTAL HOURS = _____

Comments:

PLEASE NOTE:

1. Students must perform a minimum of thirty (30) hours of satisfactory (or above) work to receive a “C.”
2. Students must perform a minimum of sixty (60) hours of satisfactory (or above) work to receive an “A.”

Signature

Supervisor

Student

NAME _____

PRACTICUM (THE 116/117/216/217/316/317/416/417)

INSTRUCTOR _____

Course Description: The opportunity for the student wishing to participate extensively in practical non-performance speech and drama activities. In order to receive credit, students must fulfill specific requirements assigned by the chairman of the Department. Practicum Hours: 30 hrs. minimum for a grade of "C" and 60 hrs. minimum for a grade of "A."

Assignment Area of: _____

Course Number(s) Enrolled in: _____

Under the Supervisor of _____ (Instructor's Initials)
(Print Instructor's Name)

Specific Job Description:

I, _____ , do hereby agree to perform the duties described by my
(Print Student Name)

instructor, _____ during the _____
(Print Instructor's Name) (Fall/Spring)
semester, _____ .
(Year)

I realize that failure to adhere to the hourly requirements or the job description will result in grade penalty or failure as determined by the course instructor and/or supervisor.

Date Student Signature

NAME _____

INDIVIDUAL PROJECT THE (420/421)

INSTRUCTOR _____

Course Description: The opportunity for the student wishing to participate extensively in practical non-performance speech and drama activities. In order to receive credit, students must fulfill specific requirements assigned by the chairman of the Department.

Individual Project: 90 hrs. minimum per semester.

Assignment Area of: _____

Course Number(s) Enrolled _____

in: Under the Supervisor of _____ (Instructor's Initials)
(Print Instructor's Name)

Specific Job Description:

I, _____, do hereby agree to perform the duties described by my
(Print Student Name)

instructor, _____ during the _____
(Print Instructor's Name) (Fall/Spring)

semester, _____ .
(Year)

I realize that failure to adhere to the hourly requirements or the job description will result in grade penalty or failure as determined by the course instructor and/or supervisor.

Date Student Signature

Theatre Safety Guidelines

Safety is Emphasized:

The need for safe working habits is emphasized at all times.

Rule #1: Always be aware of your surroundings and use good judgement.

Always ask your supervising instructor for guidance if you are unsure how to use a tool, complete a task, or see a potential safety issue.

Appropriate Dress for Safety

HAIR: Long hair must be tied back at all times when in the scene shop, costume shop, and backstage area, as well as when completing strike or construction/crew tasks on stage.

ATTIRE: In class or rehearsal you should ALWAYS wear safe and practical clothing. This means tying or securing any loose clothing. Shorts, open toed shoes, high heeled shoes, long jewelry (necklace, earrings), and neckties are prohibited. Students wearing these items during class, rehearsal, or while working as a member of the crew will not be allowed to work or participate. No exceptions.

Scene Shop

The scene shop is an important aspect of any theatre, but it can be a dangerous place if the proper safety precautions are not taken. Follow all instructions provided by the technical director. Use tools properly, and only once you have been trained on them. Always put items back where they belong after use. Unplug any power tools when not in use. Be aware of your surroundings; you don't want to trip over a cord or accidentally lean on a saw blade. When in doubt, consult the technical director!

Props Areas

Props are primarily stored in the backstage area of the Armstrong Hall Little Theatre. When working in this area, use safe lifting and moving practices. Put items in stable situations where they will not fall and no one will trip over them. If something is too high to reach, let your supervising instructor know.

Stage

ON STAGE: When on stage, be aware of your surroundings; set pieces may have moved since you were last in the theatre. During the construction and rehearsal phases, there may be nails, screws, tacks, etc. on the ground, so always watch your step and wear proper shoes. Crew members need to be extra careful when moving set items between scenes, as there is limited light. Be sure to look for the tape markers and watch your step! Actors should pay attention to their blocking and any tape markers.

The stage in the Little Theatre rotates; if your production is utilizing the rotating stage, please refer to your director and technical director for specific safety directives.

PIT: The Little Theatre has an orchestra pit below the stage. When it is closed, there is a safe floor installed over the entry to the pit that you can walk on. When it is being utilized (particularly during musicals), this floor and panels are removed and there is a significant drop into the pit (it's big enough to house a band!). Be sure to avoid walking too closely to the opening to avoid an accident.

Costume Shop

In the costume shop, always watch your step and wear appropriate shoes to avoid tripping or stepping on misplaced needles/pins. Put items back where they belong after use. Only use the sewing machines and sergers after being trained to do so. Be mindful of your fingers when sewing or pinning.

Electricity

Do not use liquids near electrical outlets/sockets or exposed wiring of any kind. Do not touch exposed wiring. Your supervising instructor will provide more detailed instructions if you need to work with electrical appliances or wiring, specific to the task.

Lifting

When lifting, picking up, or moving heavy or large objects, always lift with your legs and not your back (bend your knees, not your waist!). If something is bulky or too heavy for you to move comfortably on your own, ask for assistance. Items above 50 lbs. must always be moved by two or more people.

Liquid Materials

Sometimes, students may need to work with liquid materials that may be harmful if misused, such as paint, detergents, or bleach. Always wear gloves and eye protection when working with caustic materials. Be sure to wash your hands after working with these materials and avoid touching your eyes. If a caustic material gets on your skin or in your eyes, immediately flush it with clean water and report it to your supervising instructor. Do not ingest the materials. Remember to put the lids back on the containers when you are done.

Safe Behavior

While working in the theatre or theatre facilities, it is important to always be aware of your surroundings and engage in safe behavior. Unruly behavior will not be tolerated and can result in serious injury. When working, do not have distractions (phone, laptop, earphones) and focus on your task and completing it safely. Use your best judgement. If it feels unsafe, it probably is. Refer to your supervisory instructor for instructions on a safe way to complete the task.

Some information provided by:

Salko, Heather A. "Theatre Production Safety." *EduRisk Solutions*, United Educators, April 2016.

For additional safety information, refer to the below book. An eBook is available for free rental from Open Library.

Rossol, Monona. *The Health and Safety Guide for Film, TV, and Theatre*. Allworth, 2011.

https://openlibrary.org/works/OL3536457W/The_health_safety_guide_for_film_TV_theater?edition=isbn_9781581150711

Career Options for Bachelor of Arts in Theatre

There are many potential career paths that students who graduate with a Bachelor of Arts degree in Theatre can take and excel in. Below is a list of just some of those careers. While some of these examples may better suit Performance students or Technical Theatre students, the Hampton University Theatre curricula provide a comprehensive education in theatre that can prepare students for any career in the field.

Actor

Acting can take many forms, and students with a Bachelors of Arts degree in Theatre with a Performance emphasis are poised to get a wide variety of parts in productions in theatre, television, film, and commercials. Voice acting is also in demand for a wide variety of animations, cartoons, voiceovers, and more. While the need for actors can be found in any community, most larger cities have a vibrant film, television, and theatre life that are perfect for starting careers, with Los Angeles, New York City, and Atlanta being the best-known.

Announcer

Announcers are needed for everything from sporting events, local/regional/national news broadcasting, and special events. Classes like Voice and Diction and Improvisational Workshop will help you prepare for a career in announcing, where speaking clearly and being adaptable are invaluable traits.

Art Directors

Responsible for the visual style, images, and overall aesthetic, Art Directors (sometimes called Creative Directors) can find work with print periodicals, such as magazines and newspapers, as well as film and stage productions. Advertisement campaigns, including television commercials, packaging products, and print ads (mailers, magazine, etc.) often utilize the skills of an Art Director. Technical Theatre majors with an eye for design will thrive as Art Directors in many settings, as they will gain experience in set, costume, light, and sound design as they work towards their degree, the principles of which can be applied to other media.

Casting Director

Casting Directors find the perfect actors for projects like television, film, plays, musicals, and commercials. They coordinate and screen auditions with the goal of locating the actor best suited to a particular role or roles for a specific production. They need to be knowledgeable in the acting techniques and production procedures, so that they can accurately evaluate each candidate's performance and strengths.

Choreographer

Choreographers are designers of movements. Most people immediately associate choreographers with dance, but there are choreographers who special in other areas, too, such as fight choreography. Experience gained in the Acting and Directing courses that are a part of the Hampton University Theatre program coupled with the hands-on experience of being a part of the Hampton Players and Company productions on campus, will help students pursue choreography.

Corporate Executives

With post-graduate education and/or work experience, Theatre majors can find great success in "Corporate America." Our Theatre program teaches and trains students in the same skills necessary for leaders of companies and organizations, within and beyond the arts. Theatre by nature is collaborative and requires excellent communication skills, which are built through the hands-on production experience Theatre majors receive.

Creative thinking and problem solving are a must in leadership positions with organizations of any kind; Theatre teaches students how to be adaptable, resourceful, and flexible.

Contractor

Technical Theatre students who favor the set construction can use the skills learned at Hampton to become contractors. Contractors, who are hired to build, replace, and repair residential, commercial, and industrial structures, can work in so many areas and are always in demand. With additional training and licensure, students who graduate with a BA in Theatre can pursue a career as a contractor.

Costume Designer

For students who love being a member of the costume crew of Hampton Players productions or enjoy the multiple classes offered in costuming, becoming a Costume Designer is a wonderful, achievable career option. Costume Designers use their skills to develop costumes that are believable for the context of the production, further characterization, and are practical for the production. Hampton has a history of preparing theatre students for a successful career in costume design: alumna Ruth Carter won an Academy Award for her costume designs!

Crafts and Fine Artists

Crafts and Fine Artists create works of art and/or other handmade items. Some artists sell their work directly to patrons, but others utilize their skills to create important, detailed props and set items. As students learn skills with tools, such as woodworking, carpentry, sewing, painting, etc., in class and backstage, they are honing the skills necessary to become Crafts and Fine Artists. These skills are vital to theatre and are needed for costumes, special effects, props, and sets.

Dancer

With additional training, students can use the movement principles and practices they learn in performance courses and in productions to pursue a career dancing. Some dancers join a dance company and perform regionally, nationally and/or internationally, while others appear in musicals or travel with a touring musician.

Director

Directors are visionaries and leaders who conduct a production team and cast to produce the best creative project possible. Working directly with actors, designers, writers, and producers, Directors need to have strong communication skills and be resourceful. The Theatre program at Hampton offers multiple courses in directing that teach the principles and skills necessary to become a successful director.

Drama Therapist

With additional training and a graduate degree, you can use your BA in Theatre degree to help people as a Drama Therapy. Drama Therapy, like Art and Music Therapy, use Art to help people struggling with their mental health communicate and process their emotions and thoughts. Drama Therapist can work at an in-patient facility (such as an assisted living facility, a rehabilitation center, or a behavioral health center), an out-patient medical group, or establish a private practice to best meet the needs of their patients.

Dramaturg

For those students whose interest lies in dramatic theory, criticism, and theatre history, Dramaturgy is a great career path. Most dramaturgs pursue graduate degrees. Dramaturgs work with writers, directors, and production teams to ensure each project is able to be its best self. Dramaturgs do this by helping to ensure plots are consistent, that characters are believable, and there are no unintentional anachronisms. They can utilize the dramatic precedents by understanding the history of theatre and its core devices and goals. Classes like Black American Theatre and Research Methods give students the foundations of dramaturgy needed to succeed in the field.

Educator

With additional training and/or education, students who earn a Bachelor of Arts degree in Theatre can obtain a teaching license and help train the next generation of dramatists. Theatre educators teach students of all kinds, in a wide range of settings. K-12 educators working in public schools, instructors of classes at community centers and local theatres, professors at the college level, and private teachers are just some examples.

Electrician

With additional experience and training, students interested in the electrical aspects of technical theatre can become electricians. Electricians can work with arts groups to coordinate sets, props, and lighting, and they can also work in other commercial, industrial, or residential settings repairing, replacing, or installing electrical devices. While becoming an electrician will require additional licensure, but the Hampton program in Technical Theatre offers a solid foundation for students interested in this area.

Fashion Designer

Every item of clothing you wear, every shoe, every bag, was designed by a fashion designer, some of whom got their start in Theatre. The Technical Theatre classes in costume and make up give students a solid foundation to begin a career in fashion design.

House Manager

A House Manager oversees the “House,” the area where the audience sits or waits for doors to open. A House Manager supervises the Ushers and interacts with the public, often in great numbers, so it is important that they have strong communication skills and are able to adapt to changing situations and environments quickly. Students will have the opportunity to work with a House Manager during Hampton Players productions and will gain experience necessary to succeed in this position.

Lighting Designer

Lighting impacts a production greatly; the lighting during a production can change the mood of a production or scene, communicating to the audience a specific message. Working as a crewmember and taking classes in the Technical Theatre curriculum can give students a great foundation on which to build a career as a Lighting Designer, which will require additional experience, training, and/or graduate education.

Lighting Technician

Lights are essential to modern living, meaning people who specialize in lights are in demand. With additional training, students who major in Theatre can become professional lighting technicians and work in a variety of areas, the most obvious being theatre, film, and television. Lighting technicians are also needed in photography and, in the Age of Instagram, photography is becoming viable and sometime lucrative career for many. Lighting is also required at public events, such as speeches/lectures, panel discussions, concerts, and press conferences. Sometimes lighting technicians may be called upon by architects or interior designers as well.

Makeup Artist

Technical Theatre students, through their coursework in costuming and makeup and their experience as a part of the dressing or makeup crew, are well poised to become successful Makeup Artists (MUAs). After graduation, students who wish to pursue makeup as a career can continue to work in theatre, perfecting stage makeups for both subtle and special effects. Some may want to transfer their skills to film or television. Even the local morning news team needs a great makeup artist! Some do freelance work and provide expert makeup design and application for clients for special events (like weddings or public appearances) or for photography sessions. A lot of makeup artists also do tutorials, in person or online.

Producer

Producers make it happen. They coordinate and facilitate creative projects from hit Broadway shows, to blockbuster films, to advertising campaigns, and more. In most cases, they control the funds used to produce the creative projects, too. With additional experience, Theatre majors can work their way up to becoming producers, at any scale.

Props Master/Mistress

One of the most important crew positions is the Props Master/Mistress, who is responsible for all props used during a production. They help obtain all of the props necessary to bring the director's vision to fruition, and are responsible for them throughout the production process. Props Masters/Mistresses ensure that props are in place for actors before, during, and after each rehearsal and performance. Students pursuing a degree in Theatre may have the opportunity to take on this role while participating in a Hampton Players and Company production to gain invaluable practical skills in the area.

Scenic Artist

Scenic Artists put the finishing touches on sets. They are the ones to paint fine details on set piece, to dress up an interior scene. Every Hampton Players production requires some level of scenic artistry, given Theatre majors many opportunities to gain additional skills in the area to set them up for later success in their career. Scenic artists work in theatre, film, television, event planning, etc. Some even work in museums and zoos to create realistic exhibits and recreate the habitats of the animals, respectively.

Set Builder

Technical Theatre student who love Stagecraft and enjoy the physical act of construction can pursue a career in set construction. These important members of the crew take the designs and visions from the set designer and director, and make them tangible. Opportunities in set construction are plentiful and varied, to include: film, television, theatre, music videos, live performances and events, advertisements, etc.

Set Designer

As a Set Designer, students can utilize the practical knowledge learned in Stagecraft and design skills honed in upper-level technical theatre courses to create new, unique sets for a variety of productions in film, television, theatre, and even advertisements and music videos! Set Designers also work on large-scale events to create a practical, but visually spectacular sets.

Special Effects

A BA in Theatre with a Technical Theatre emphasis can set students up for success in the special effects industry. Special effects are used in theatre, film, television, events, theme parks, etc. to create believable illusions. The possibilities are endless with special effects, meaning students who want to pursue a career in this area should be creative, adaptable, and resourceful, all skills nurtured by the Hampton University theatre program.

Stage Manager

Stage managers are masters of organization and communication, leading a crew expertly to create a seamless production. Stage managers are vital to the success of any theatrical production. While at Hampton, students have the opportunity to act as stage manager for a production(s), which is a perfect starting point for a career in this essential area of theatre.

Stagehand

Students who complete the Bachelor of Arts degree in Theatre at Hampton University, regardless of emphasis, will gain experience working as a member of a stage crew for at least one production. Students can use this practical experience to jump start a career backstage or behind-the-scenes at theatres as a stagehand.

Writers

A career in writing is a good fit for a lot of Theatre majors. The courses offered in playwriting, research, theory, history, and criticism prepare students for a successful writing career. Being a writer can mean a lot of different things. Many theatre writers go on to become playwrights or screenwriters, or to write librettos for musicals. Others write scholarly articles and books about the field, or review film, television, and theatrical productions in periodicals. Virtually every field requires a writer, and the writing experience students receive while completing their Bachelor of Arts in Theatre will prepare them for careers in writing.

Bureau of Labor Statistics, U.S. Department of Labor, *Occupational Outlook Handbook*, (visited November 21, 2020).

Hampton University
Department of Music &
Performing Arts

APPENDIXES

APPLICATION FOR MUSIC SCHOLARSHIP*Please complete the Music Scholarship form and return to:*

Dr. Demarr Woods
Chair, Department of Music and Performing Arts
Hampton University
Hampton, VA 23668

Name _____ ID Number _____

Permanent Address _____

City _____ State _____ Zip Code _____

E-Mail Address Name _____ Phone # _____

of Your School NO: _____

Zip Code _____ Street _____ City _____ State _____

_____ Your Major at Hampton University _____

Director's _____ Phone # _____
Name

Private Teacher _____ Phone # _____

Your Instrument _____ Years Performed _____

List Solos Performed 1. _____ 2. _____

Number of years in Band, Orchestra, or Choir: _____ Part Played: _____

List awards that you have received: _____

List other activities: _____

Have you applied to Hampton? If Yes _____ No _____

no, when will you apply? _____

Will your audition be: In person _____ On Audio _____ Or Videotape? _____

FOR OFFICIAL OFFICE USE ONLY

Date Received	_____	Admission Status	_____
Type of Audition	_____	Evaluator	_____
Audition Scores	_____	Accepted	_____

Rejected

Amount Awarded

APPENDIX B

**APPLICATION FOR MUSIC SCHOLARSHIP
RETURNING MAJOR**

Please complete the Music Scholarship form and return to:

**Dr. Demarr Woods
Chair, Department of Music and Performing Arts
Hampton University
Hampton, VA 23668**

Name _____ ID Number _____ Phone # _____

Permanent Address _____

City _____ State _____ Zip Code _____

Local Address _____

City _____ State _____ Zip Code _____

Email Address _____

Emphasis _____ Classification _____

Your GPA _____ School Year/Semester applying for scholarship _____

Applied Instructor _____ Phone Number _____

Your Major at Hampton University _____

Your Instrument _____ Years performed _____

List the HU Ensembles in which you have performed. State the semester and year of participation for each ensemble:

List other H.U. Activities:

FOR OFFICIAL OFFICE USE ONLY

Date Received _____ Admission Status _____

Type of Audition _____ Evaluator _____

Audition Scores _____ Accepted _____

Rejected _____ Amount Awarded _____

AUDIENCE ETIQUETTE

Notes for the Concert and Theatre Patrons

CONCERT

Attending concerts of classical music is a pleasant activity for all who love music. While learning about the music is a valuable tool, experiencing music first hand makes the experience come to life. Here are a few tips that will enhance your listening experience:

1. Arrive on time – Late arrivals may require that one wait outside a performance until intermission, thus missing a sufficient part of the concert.
2. Sit in the nearest seat. Do not disturb others by looking for seats in the front of the recital/concert hall. When the lights dim or curtains rise your attention should be given to the stage.
3. When the performer(s) appear on the stage, acknowledge the performer(s) with applause, your applause says, “We are ready for you and we are glad you are here!”
4. Maintain silence once the music has begun.
5. In order to maintain a focus on the music, be sure not to whisper during the music or rustle candy or gum wrappers, crunch candy or any food items during the concert.
6. Try to keep coughing and sneezing to a minimum.
7. If the performer(s) is performing a work that has more than one movement, it is customary to applaud only when the full work is completed. As a rule of thumb, watch the performer; he/she will indicate when the real ending has come.
8. For text translation of music in foreign languages, please refer to the English translation often found in the back of the printed program before the song begins.
9. At the end of each piece of music, applause is great. The word “Bravo” may accompany the applause. By no means yell the artist’s name or make any other distracting remarks such as “go girl!” or “woo, woo!”
10. You may also stand and applaud if you think that the performance warrants a “Standing Ovation”. Such a response means that a truly exceptional performance has occurred and just applause does not seem to indicate your appreciation for the performer’s artistry, etc.

11. When you really want to hear more from the performer(s) exclaiming, “Encore” (do again) is appropriate. (Not all performers are prepared to perform another or the same selection; however, they do consider a call for an encore a compliment from the audience.)

12. Finally, show your appreciation to the performer(s) by congratulating them on the performances.

13. When arriving late follow direction of ushers for when to enter and where to be seated; no ushers, then enter when performer is off stage or in between selection.

14. Do not leave the concert hall during the performance. One must wait for appropriate exit times. They include the beginning of the concert, intermission and at the end of the concert. Exit at any other time reflects poor manners or lack of knowledge as to audience development in this kind of setting.

15. Do not use electronic devices: phones, cameras, etc, they are distracting to the audience and the performers. Depending on the performance, performers can be injured or have vision blurred by camera flashes.

16. Enter the foyer of the concert hall quietly.

Good listening is an art. When you attend a concert, get the most out of it. Once you have learned the tricks of the trade, you will find yourself having “favorite” concert experience.

THEATRE

Attending theatrical productions, such as plays and musicals, can be an enriching experience for all. Theatre is meant to be experienced live. Here are a few tips that will enhance your listening experience:

1. Arrive on time – Late arrivals may require that one wait outside a performance until intermission, thus missing a sufficient part of the performance.

2. Sit in your assigned seat. Seats will be indicated on your ticket. Do not disturb others by trying to exchange seats. Follow the instructions of the ushers or house manager. When the lights dim or curtains rise your attention should be given to the stage.

3. When the performer(s) appear on the stage, acknowledge the performer(s) with applause, your applause says, “We are ready for you and we are glad you are here!”

4. Maintain silence once the performance has begun.

5. In order to maintain a focus on the production, be sure not to whisper during the music or rustle candy or gum wrappers, crunch candy or any food items during the concert.

6. Try to keep coughing and sneezing to a minimum.

7. In a musical, it is customary to applaud only when the song is completed. For traditional plays, applause is typically reserved for the end of the act. For musicals, a rule of thumb is to watch the performers; they will indicate when the real ending has come. For plays, the house lighting is a good indication.

8. When applauding, by no means yell the artist's name or make any other distracting remarks such as "go girl!" or "woo, woo!"

9. You may also stand and applaud if you think that the performance warrants a "Standing Ovation". Such a response means that a truly exceptional performance has occurred and just applause does not seem to indicate your appreciation for the performer's artistry, etc.

10. Finally, show your appreciation to the cast and crew by congratulating them on the performances.

11. When arriving late follow direction of ushers for when to enter and where to be seated; no ushers, then enter when performer is off stage or in between scenes.

12. Do not leave the theatre during the performance. One must wait for appropriate exit times. They include the beginning of the performance, intermission, and the end of the performance. Exit at any other time reflects poor manners or lack of knowledge as to audience development in this kind of setting.

13. Do not use electronic devices: phones, cameras, etc., they are distracting to the audience and the performers. Depending on the performance, performers can be injured or have vision blurred by camera flashes. Copyright laws often prohibit any recording.

14. After the performance, exit the theatre quietly.

Good listening is an art. When you attend a theatrical production, get the most out of it.

APPENDIX D

HAMPTON UNIVERSITY CODE OF CONDUCT

Joining the Hampton Family is an honor and requires each individual to uphold the policies, regulations, and guidelines established for students, faculty, administration, professional and other employees, and the laws of the Commonwealth of Virginia. Each member is required to adhere to and conform to the instructions and guidance of the leadership of his/her respective area. Therefore, the following are expected of each member of the Hampton Family:

1. To respect himself or herself.

Each member of the Hampton Family will exhibit a high degree of maturity and self-respect and foster an appreciation for other cultures, one's own cultural background, as well as the cultural matrix from which Hampton University was born. It is only through these appreciations that the future of our university can be sustained indefinitely.



Hampton Singers; Organized by General Armstrong in the early 1870's.

2. To respect the dignity, feelings, worth, and values of others.

Each member of the Hampton Family will respect one another and visitors as if they were guests in one's home. Therefore, to accost, cajole, or proselytize students, faculty or staff, parents or others, to engage in gender and sexual harassment, use vile, obscene or abusive language or exhibit lewd behavior, to possess weapons such as knives or firearms, or to be involved in the possession, use, distribution of and sale of illegal drugs is strictly prohibited and is in direct violation of the Hampton University Code, on or off campus.

3. To respect the rights and property of others and to discourage vandalism and theft.

Each member of the Hampton Family will refrain from illegal activity, both on and off campus, and will be subject to all applicable provisions listed in the Faculty Handbook, Personnel Policies Manual for Administrative/Professional and Nonexempt Employees, the Official Student Handbook, and the Hampton University Code.

4. To prohibit discrimination, while striving to learn from differences in people, ideas, and opinions.

Each member of the Hampton Family will support equal rights and opportunities for all regardless of age, sex, race, religion, disability, ethnic heritage, socio-economic status, political, social, or other affiliation or disaffiliation, or sexual preference.

5. To practice personal, professional, and academic integrity, and to discourage all forms of dishonesty, plagiarism, deceit, and disloyalty to the Code of Conduct.

Personal, professional, and academic integrity is paramount to the survival and potential of the Hampton Family. Therefore, individuals found in violation of Hampton University's policies against lying, cheating, plagiarism, or stealing are subject to disciplinary action that could possibly include dismissal from the University.



Native Americans educated at Hampton Institute

6. To foster a personal professional work ethic within the Hampton University Family.

Each employee and student of the Hampton Family must strive for efficiency and job perfection. Each employee must exhibit a commitment to serve and job tasks must be executed in a humane and civil manner.

7. To foster an open, fair, and caring environment.

Each member of the Hampton Family is assured equal and fair treatment on the adjudication of all matters. In addition, it is understood that intellectual stimulation is nurtured through the sharing of ideas. Therefore, the University will maintain an open and caring environment.

8. To be fully responsible for upholding the Hampton University Code.

Each member of the Hampton Family will embrace all tenets of the Code and is encouraged to report all code violators.

**HAMPTON
UNIVERSITY DRESS
CODE**

The dress code is based on the theory that learning to use socially acceptable manners and selecting attire appropriate to specific occasions and activities are critical factors in the total educational process. Understanding and employing these behaviors not only improves the quality of one's life, but also contributes to optimum morale, as well as embellishes the overall campus image. They also play a major role in instilling a sense of integrity and an appreciation for values and ethics.

The continuous demonstration of appropriate manners and dress insures that Hampton University students meet the very minimum standards of quality achievement in the social, physical, moral and educational aspects of their lives - essential areas of development necessary for propelling students toward successful careers.

Students will be denied admission to various functions if their manner of dress is inappropriate. On this premise, students at Hampton University are expected to dress neatly at all times. The following are examples of appropriate dress for various occasions:

1. Classroom, Cafeteria, Student Union and University offices - neat, modest, casual or dressy attire
2. Formal programs in Ogden Hall, the Convocation Center, the Little Theater and the Memorial Chapel – business or dressy attire.
3. Interviews - business attire.
4. Social/Recreational activities, Residence hall lounges (during visitation hours) - modest, casual or dressy attire.
5. Balls, Galas, and Cabarets - formal, semi-formal and dressy respectively.
6. Students will be denied admission to various functions if their manner of dress is inappropriate.

Examples of inappropriate dress and/or appearance include but are not limited to:

1. Do-rags, stocking caps, skullcaps and bandanas are prohibited at all times on the campus of Hampton University (except in the privacy of the student's living quarters).
2. Head coverings and hoods for men in any building.
3. Baseball caps and hoods for women in any building. (This policy item does not apply to headgear considered as a part of religious or cultural dress).
4. Midriffs or halters, mesh, netted shirts, tube tops or cutoff tee shirts in classrooms, cafeteria, Student Center, & offices;
5. Bare feet;
6. Short shorts;
7. Shorts, all types of jeans at programs dictating professional or formal attire, such as Musical Arts, Fall Convocation, Founder's Day, and Commencement;
8. Clothing with derogatory, offensive and/or lewd messages either in words or pictures;
9. Men's undershirts of any color worn outside of the private living quarters of the residence halls. However, sports jerseys may be worn over a conventional tee-shirt.

Procedures for Cultural or Religious Head Coverings

1. Students seeking approval to wear headgear as an expression of religious or cultural dress may make a written request for a review through the Office of the Chaplain.
2. The Chaplain will forward his or her recommendation to the Dean of Students for final approval.
3. Students that are approved will then have their new ID card picture taken by University Police with the headgear being worn.

All administrative, faculty and support staff members will be expected to monitor student behavior applicable to this dress code and report any such disregard or violations to the Offices of the Dean of Men, or Dean of Women for the attention of the Dean of Students.

DEPARTMENT OF MUSIC AND PERFORMING ARTS STUDENT INFORMATION

MAJOR AREA _____ EMPHASIS/CONC. _____ CLASSIFICATION _____

(Please circle one: Mr., Mrs.,

Miss) NAME _____ STUDENT ID: _____ DOB _____

LOCAL PHONE _____ LOCAL ADDRESS _____

CELL PHONE _____ HOME ADDRESS _____

CITY _____ STATE _____ ZIP CODE _____

EMAIL ADDRESS PARENT/ _____

GAURDIAN ADDRESS _____ RELATION _____

CITY _____

HOME TELEPHONE _____ STATE _____ ZIP CODE _____

_____ WORK TELEPHONE _____

IN CASE OF EMERGENCY, CONTACT:

NAME CELL _____ HOME PHONE _____ WORK _____

PHONE CITY _____ ADDRESS (if different from yours) _____

_____ STATE _____ ZIP CODE _____

MUSIC MAJORS

APPLIED _____ INSTRUCTOR INSTRUCTOR _____

INSTRUMENT MINOR _____ OFFICE RM/BLDG _____

INSTRUMENT _____ PHONE EXT. _____

ADVISOR _____

Please complete the Class Schedule portion on the back of this form.

CLASS SCHEDULE

Semester	Fall	Spring	Year
Course/Section	Instructor	Bldg/Rm #	Time

Student Signature: _____ Date: _____

(Your signature denotes that you have received the Department of Music and Performing Arts Handbook.)